

36
FEBRUARY 15, 1945

THE *Art* digest



A Solo by Max Weber (See Page 8)

THE NEWS MAGAZINE OF ART 25 CENTS

19th Century American Paintings

From Our Collection of American Genre



A. D. O. BROWERE
"Revolutionary Scene." Perhaps in Catskill, N. Y.
 Oil on Canvas. 24" x 29". c. 1845—\$1,500



"Graduation at Young Ladies Seminary." Probably at
 Petersburg, Va. Oil on Canvas. 30" x 39". By artist as
 yet unidentified. c. 1810—\$4,500



E. WOOD PERRY, N.A.
"The Clock Doctor." 21½" x 26". Signed and Dated 1871—\$650

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Romanticism in Chicago

IN TEMPO WITH OUR TIME, which has seen a decided revival of interest in American painting of the last century and its attendant strain of romanticism, the alert Art Institute of Chicago opens on the day this issue goes to press a large comprehensive exhibition of the Hudson River School and the Early American Landscape Tradition. From the preliminary catalogue, we feel safe in designating this as one of the most important and significant presentations of recent years—one that would have been impossible, from the point of public interest, even a decade ago. Now, perhaps because of the stress of war realities, we are ready to look with more perceptive eyes on the realistic art of our fathers—story telling, it is true, but so comforting and warm in the light of the basic verities that do not vary with wars or between wars. After all, it has been many years since anyone sold short the Dutch genre of the 17th century.

When it comes to showmanship, the Art Institute of Chicago is in somewhat the same league as the Museum of Modern Art, and as part of the dramatization of the present exhibition the Institute has scheduled a seminar on the subject, under the auspices of the Scammon Fund. Helen Appleton Read, critic, lecturer and director of Portraits, Inc., will open the two-day discussion on February 23 with an illustrated talk on the European Background, starting with 1770 and ending with Delacroix. Edgar P. Richardson, assistant director of the Detroit Institute and author of *American Romantic Painting*, will discuss "The Pioneers of a New Consciousness." Oskar Hagen will describe landscape painting from Andrew Jackson to the Civil War, and Hans Nathan will speak on 19th century Minstrel Music. The following day Howard Mumford Jones will discuss "The American Literary Scene," Mary Agnes Doyle, the poetry of the period, and Henry-Russell Hitchcock "The Romantic Tradition in American Architecture."

The exhibition, after closing in Chicago on March 25, will come to New York, to the Whitney Museum in April. Next issue we plan to run an illustrated, detailed review.

Museums of the Future

LAST ISSUE we discussed in this space the post-war expansion plans of the Metropolitan Museum; now we have an opportunity to go behind the scenes of the future guided by the credo of its director, for Francis Henry Taylor has just written a book, *Babel's Tower or The Dilemma of the Modern Museum* (Columbia University Press; New York; \$1). It is a slender volume, only 53 pages, but each page is packed with the meat of sound, considered thinking, and it gains strength through its very brevity. Taylor knows what he wants to say and says it, and his words should be given the widest possible circulation within the inbred world of fine arts. Here is contained the reasons for being which the art museums must comprehend, if they are to fulfill their obligations to society after peace comes and man again has leisure to prove why he has "esteemed himself different from the other animals of the earth."

The issue, writes Taylor, "is a burning one, for many of

February 15, 1945

the major institutions of this country are contemplating gigantic physical changes at the close of the war. . . . But this overhauling, if it is to be effective, must be intellectual as well as physical. Otherwise we shall simply produce a new set of alibis at so many dollars a cubic foot. We in the art museums in America have reached a point where we must make a choice of becoming either temples of learning and understanding, or of remaining merely hanging gardens for the perpetuation of the Babylonian pleasures of aestheticism and the secret sins of private archaeology." Taylor's solution is to reconcile the two points of view of the layman and the scholar, for "we now know that there can be no humanism without humanity."

A large degree of the blame for the failure of the art museum to become a vital factor in community living, Director Taylor lays squarely at the feet of the erudite scholars who have elevated art to an ivory pedestal beyond the reach of the man in the street. Within the standard of unintelligibility, "aspiring doctors have found an inexhaustible mine from which to draw in order to practice the art of learning more and more about less and less. There is a strange irony in the fact that the art galleries of this country, filled with works of art originally collected by the brilliant open-minded humanists of the Italian Renaissance, are being made a battleground for conflicting attributions of authorship by scholars trained in the German tradition of knowing everything about a work of art except its essential significance." Taylor would substitute the warmly human Italian word *galleria* (the formal gallery) for the coldly scientific German word *Wunderkammer* (wonder chamber).

The Metropolitan's director has a way with words. Digressing into the wisdom of Homer, he finds that "a parallel exists today. While the artist and the spectator are starving for the blood of humanism, the archaeologists and art historians have been concerning themselves primarily with the character and identity of ghosts. In our mad desire to become exact scientists in the fashion of the day, we have been losing touch with the humanities, and have reduced the study of previous cultures to exhaustive classifications of empty vessels. The locust has flown away while we have been debating the morphology and iconography of his discarded shell." And that is not only good writing, but good sense.

Fifty-Seventh Street has often wondered if Francis Taylor has any real interest in contemporary art. His book indicates that, perhaps, he has been judged without trial. I liked particularly his passage about Picasso's *Guernica* mural: "What we cannot forgive is the banality of overstatement, or the projection of irrelevancies into the foreground with the stamp of creative originality. The romantically Victorian mural of the Spanish Civil War, *Guernica* by Picasso, is a case in point. Sitting before it, one seems to hear a faint refrain of Tennyson's *Balaklava*: 'Forward the Light Brigade.' A contemporary said of the poem, 'Glorious. But is it war?' Brilliant as the painting may be, Picasso, too, has failed to evoke the heroism of *Guernica* itself. He has only substituted

[Please turn to page 30]

ART DIGEST—February 15, 1945

	Page		Page
Dutch Masters	5	Carnegie Purchases	14
Serigraph Society	6	Seamen's Art Annual	15
Andree Ruellan Exhibits	7	Most Popular Waugh	16
Morris Abstractions	7	Whitney Purchases	17
Midtown Group	8	Jerome Myers Portraits	17
Weber on Review	Cover & 8	Charles Le Clair	18
Fantasy of De Diego	9	O'Keeffe's Latest	19
O'Hara Watercolors	9	Carved by Mocharniuk	20
Henry Botkin Exhibits	10	Lautrec at Sixteen	22
Cumberland Valley Annual	11	Art Book Library	24
David Fredenthal Interviewed	12	Art Auctions	26
Time of Washington	13	American Sculptors	30

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THE READERS COMMENT

Artists as Jurors

SIR: I noticed in your editorial comment that you wondered why exhibition directors persist in naming artists on their juries.

I am often present at gatherings where the selection of juries is under discussion with a view to forming one. The storm of protests from the artists themselves that arises every time it is even suggested that a jury of selection be composed of anyone but artists is most amazing. They simply refuse to submit to critics and museum directors in open competitions. On the other hand, they do not seem to worry at all about the Jury of Awards—either who is on it, or how it is chosen.

It might be interesting to pursue this subject further and find out just why the artists take this stand. Quite possibly it is just instinctive and they do not know themselves.

—SYLVIA G. Cox, New York.

In Pearson's Corner

SIR: As one newly interested in art, I have little authority to argue with your Miss Stuart. However, I feel that there is a fallacy in her thesis somewhere, that she has taken the easy side in the controversy, with a point of view that doesn't require any thought or development on the part of the holder. But lie upon her for quibbling and diverting the issue by invoking Webster, et al. Anyone who has ever tried to put an Italian or French opera into *expressive* English knows that words have connotations far more important than the dictionary definitions.

Anyhow, thanks for the Stuart-Pearson debate.

—MARGARET L. ANDERSON, New York.

In Stuart's Corner

SIR: I wish to congratulate you for printing the pithy sayings of Evelyn Marie Stuart, who evidently is endowed with intellect, refinement and a profound knowledge of real art. Her articles are indeed stimulating and timely antidotes to the inane mouthings of the promoters and votaries of the mis-named "modern art" movement.

Mr. Pearson insinuates that Miss Stuart "lingers happily back in the horse and buggy" period—whatever that is supposed to imply—but what of the stone-age minds of Pearson and his like, whose collective output reflects the primitive intellect of the cave-man period. It is to be hoped that, notwithstanding the negative outbursts of the stone-age minded dissenters, you will continue to publish Miss Stuart's educational paragraphs.

—THORSTEN LINDBERG, Milwaukee.

Anecdote

SIR: Artists running from dealer to dealer with their work hear again and again "Sorry, but we couldn't use this." When a prominent New York dealer offered to handle the work of Ivan Le Lorraine Albright, Ivan replied: "Sorry, but I can't use you."

—JULIA THECLA, Chicago.

It Makes a Difference

SIR: I appreciate your review of my show very much. However, you made a slight mistake in my age. I was born in South Dakota, but not in 1891 as you stated, but in 1921. Thirty years is quite a bit to add to anyone's age.

—VIRGINIA PACCASSI, New York

Judith Kaye Reed; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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THE Art Digest

PEYTON BOSWELL, JR., Editor

February 15, 1945

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The Correspondent: GABRIEL METSU



Landscape With Figures and Cattle: AELBERT CUYP

New York Views the Intimate Art of 17th Century Holland

AN EXHIBITION of *Dutch Masters of the Seventeenth Century*, at the Knoedler Galleries, is really a microcosm of a highly individual art, for all its varied forms are included here—portraiture, landscape, conversation pieces, still life, seascapes. Dutch art of this period is so definitely conditioned by its social, political and religious background and especially by racial characteristics, so entirely free from the Italianate influences of late Flemish work that it seems an indigenous culture of such deeply-rooted affinities with Dutch character that it held its own with few modifications till the nineteenth century.

Republican Holland, once freed from the Spanish yoke, was under no compulsion to grandiose mural decoration for princely palaces, or for the magnificence of the portraits of aristocrats which characterized the work of the Renaissance. Equally freed from the religion forced upon it during Spanish rule, the austerity of the Reformation, to which Holland subscribed, abhorred church decorations—a thick coat of whitewash went over any then in existence.

Freed then from both aristocratic and ecclesiastical dominance, Dutch art became a domestic, intimate art representing as realistically as possible the environment and figures of the everyday life of a sober, sturdy people, who liked their art to be neat and tidy as well as veracious. But if Dutch painting lacks the subtlety of Italian painting

as well as its ideals of sculptural form, it attains a remarkable vivacity, principally through its translation of natural forms in values of light.

This absorption is obvious, of course, in such a canvas as Pieter de Hooch's *The Bedroom* with its oppositions of light skilfully harmonized in a triumph of luminous science which renders forms and substances by a variation of thin and heavy pigments as emphasis is

Portrait of a Man: REMBRANDT



needed. It is like an ably sustained melody in which vivaciousness and novelty are felt, but no violence.

A different quality of luminosity, but an equally effective one, is felt in Salomon Ruysdael's *River-Scene*, in which not only does a silvery radiance pervade the whole canvas, but the vibrant quality of this light seems to invest the whole landscape with a sparkling sense of life and movement. Aelbert Cuyp's *Landscape with Figures and Cattle* is an exceptional example of this artist's work, for it escapes the somnolence of much of his paintings steeped in a golden radiance, and also strikes an unexpectedly romantic note in the picturesque background of a magical landscape.

Conversation Pieces are well represented. *The Music Lesson* by Gerald Terborch is an intimate drama of suspended action as the lady with her hand on the sheet of music appears to ask a question of the musician, pausing to answer her. The folds and sheen of the satin dress display the artist's consummate brushwork, while there is a sense of spatial depth in the rather somber background. *The Correspondent* by Gabriel Metsu, a lady sealing her letter with a maid standing near, possesses that sheer beauty of substance and texture characteristic of his painting, as well as a nice adjustment of forms and contours suggesting the relation of the figures to the room. The delightful *Lady with Parrot* by Franz

[Please turn to page 31]

February 15, 1945



Still Life: HARRY SHOULBERG

Serigraph Society Holds Impressive Annual

THE SILKSCREEN PRINT has come a long way since the first experimental unit was set up by the Federal Art Project in 1938, under the direction of Anthony Velonis. Originally a commercial poster technique, the print's legitimacy as a fine arts medium is no longer disputed. First granted artistic dignity in 1942 (when Harry Gottlieb's *Winter on the Creek* took the Ayre Medal in Philadelphia) the print, now more formally termed a serigraph, appeals to an increasing number of artists for it possesses a unique flexibility. Proof of this may be seen at the International Print Society's Gallery where the National Serigraph Society is currently holding its 6th Annual.

It would be unfair to compile a list of "best" prints in the exhibition, for

the show maintains a consistently high level. Nearly all of the 50 exhibitors have turned in proficient work and the various possibilities of the serigraph are well exploited. Philip Hicken and Isaac Lane Muse show pictures which have all the bright freshness of a watercolor. Harry Shoulberg's large, excellent *Still Life*, while it would never be confused with an oil painting, nevertheless, has a curious pigmented quality associated with that medium. Ernest Hopf, too, strives for textural values combined with subtle color, and Bernard Steffen's outdoor still lifes are closely worked in thickish paint.

The majority of the exhibitors work in either flat, smooth patterns as Robert Gwathmy does or in bright color combinations as do Leonard Pytlak and Harry Sternberg. Both methods achieve a gouache-like effect. Other fine exhibits include work by Maccoy, Pettit, Harari, Majer, Velonis, Helfond, Keller, Muse, Graham, Cohn, Meltzer, Euffa, Gordon, Wald, Meert, Mark, Urban, Berkman, Tromka and others—J. K. R.

Portrait of Picasso: HARRY STERNBERG



The Eighth Streeters

Members of the 8th St. Gallery Art Association have put on one of their best watercolor shows, current at the gallery through Feb. 18. Familiar exhibitors are represented in this showing by some of their finest recent work.

James Sanford Hulme shows a large suburban scene briskly brushed, *First Snow*; Evangeline C. Cozzens, a very wet, loose work of much charm, *Bicycles*; Adolph Bierhals, a representative coast study, *Beach, Casco Bay*; Viola M. Cox, a brooding *Flushing* view with slashes of bright color; Helen E. Schepens, a fresh document of *Snow in California*; and George Tschamber, two pleasant country scenes. The two exhibits by Elja M. Wright, a new member, are bold and semi-abstract. Prices range from \$5 to \$100.—J. K. R.

Then and Now

SHORTLY after the Macbeth Gallery opened 53 years ago—to deal exclusively in American art—the first of a long succession of watercolor shows was held. The press thought highly of it, devoted much space to William Gedney Bunce's "dreamy conception of Venice . . . a thing of delight," either overlooked seven watercolors by Homer entirely or dismissed them as "vivid, hasty studies" (*Tribune*) with a "rough frankness of touch" (*Times*). The following year, in a show which also included the work of Homer and J. Francis Murphy, the *Mail Express* was as curt with Hassam's "effectively splashy style."

No one in the firm remembers how many watercolor shows have been hung in the intervening years, but the most recent one (on view through Feb. 17) has a freshness and sparkle that could scarcely have been surpassed by the first. The *Times* calls it "a lively event affording striking contrasts in both manner and subject matter," and singles out nine works for appreciative comment.

Without making any attempt to separate the Homers from the Bunces, we would like to offer a "thank you" for the pleasure derived from Wyeth's handsome dry brush *Hog Pen*, an elegant rendering of an inelegant subject; Pleissner's *Coastal Alaska*, with its vividly clear foreground and mist-shrouded mountains in the background; the moody, deep blue nights in two de Martini gouaches; and, believe it or not, a *Graveyard Siding* by Gleitsmann that is as gay with flowers as it is strong in design.

Peter Hurd catches the late, cold winter light of Pennsylvania as skillfully as he does the hot light of New Mexico desert, yellow with blowing sand; Cory Kilvert, best known for vigorous accounts of water and rocks, does an about face and contributes a wet, poetic impression of spring at its tenderest stage. Other notable performances are turned in by Arthur K. D. Healy, Karl Mattern, John W. Taylor, Z. Vanessa Helder and Henry Gasser. —JO GIBBS.

Recipe for Collecting

A significant sidelight on the creation of some of Boston's most important art collections is gleaned from the current Broadway play, *The Late George Apley*, in which father Apley gives the following recipe for forgetting an impossible love (son John wishes to marry a foreigner from Worcester):

"Now, for example, I started my collection of Chinese bronzes. They made a new man out of me. It might be a good idea if you started some sort of collection, John. Oriental daggers, or shaving mugs. It really doesn't matter. Frankly, I don't know why anyone likes Chinese bronzes, but I've one of the finest collections in the country. And I have to leave something to the art museum."

It should be added, however, that despite the proverbial repression of New England, the finest American collection of bronzes is in the Freer Gallery in Washington. The Boston Museum takes second place and the Metropolitan third.

Morris' Abstract Martial Maneuvers

THE THIRTEEN FRESCO PAINTINGS George L. K. Morris shows this month (to Mar. 3) at the Downtown Galleries give the effect, from the door, of being more of the same thing he was painting last season. Main difference is that the colors are lighter and a bit wavery, blacks less extensive, and sizes of pictures held down to "medium."

But step inside and get a glint in your eye from those shiny surfaced fragments imbedded in the somewhat familiar designs, and you see that you're looking at some free masonry of a different order. Morris is still dealing with the war, and his sense of abstract design remains of his own sort. But he has taken trowel in hand, proceeding in the established methods of fresco-making, but realizing different layers of surface by cutting down or raising sections of the arrangement. Also, he is matching the colors of his working cartoon with hard materials, in places.

Marlite, which is marbelized; vitrolite, which is black and equally shiny; bakelite; glass and linoleum of various kinds are wedged in but left in relief. With different lightings these paintings in fresco will form changing effects, due to the cast shadows involved. This is one way of making paintings come alive; it is also a way to bring them into architectural use.

With the sculptures, also a new development for the artist in recent years, the same architectural functionalism is felt. One marble plaque about three feet high could be the cornerstone for the building of the future. It's design is not remarkably original but its suggested use is a forward-looking idea in the direction of building—an activity that should not be too long returning. None of the seven sculptures displayed is larger than a good-sized tomb stone but some suggest enlargement to more prepossessing size. A nicely studied, abstracted conception of a standing *Madonna*, and a sharply planed, well-balanced marble called *Wounded Soldier* represent an unlooked-for phase in Morris' art. Painters don't often sculpt with such tender regard for that other dimension, nor persevere through the manual exigencies that arise. Morris seemed quite exhilarated about his accomplishment with these weighty materials when we met him on opening day.

Without wishing to withhold our approval in any way from this development in Morris' art, we will point out that the color in his canvases is quite superior to that of paint on lime. And that his own painted shadows in former works were more effectively placed than those sent down from Heaven (or skylight).—MAUDE RILEY

Chinatown Artists Exhibition

The Chinatown Artists Club in San Francisco is holding its 4th Annual Exhibition of oils and watercolors this month at the de Young Museum. Nine artists, including the nationally known watercolorist, Dong Kingman, are represented by 36 pictures. The show is current through Mar. 5.

February 15, 1945



Savannah Landscape: ANDRÉE RUELLAN

Andree Ruellan's Savannah Story

ANDRÉE RUELLAN's paintings and drawings, while featured at the Kraushaar Galleries for the past five years, have not been presented as a one-man show until now. Her subjects are mainly of Savannah city and the rivers and marshes thereabouts, although the artist is a New Yorker and spends only occasional seasons in Georgia.

There is a rather disarming mixture of earthiness and daintiness in her paintings. Color is often too clean, areas too extensively unbroken (as in the large canvas of the *City Market* with its white plaster walls and uneventful atmosphere). But while she simplifies and organizes (in the attitude of a good housekeeper putting confusion to rights) Ruellan manages to retain the relaxed and unhurried mood of the South, the soft diffusion of its light, the warmth

of its sunshine. *Savannah Landscape* (reproduced), the same market from another view, is a well-formed picture in every way and, further, it brings shade trees, their shadows, the people crossing the wide and lazy street, the lanes of sunlight, into convincing relationship and within an understood envelopment of atmosphere.

River Boys, lounging about a shack on the banks of a swampy stream, is another most successful painting. Larger, and on very much the same theme, is *Morning on the River*. In this one, the artist's instinct for cleaning up ahead of her entry has come near robbing the scene of its most appealing elements. The earthiness is almost eliminated in the application of poster-sque orderliness.

This treatment, applied to a *Sixth Avenue* scene, on the other hand, brings only admiration for the lucid description given to the pedestrians, the movie house, the distant office buildings, the vegetable wagon and horse, etc., that crowd the New York street corners. Really remarkable in its organization and study of values.

Otherwise, there are shown some fresh and appealing flower bouquets, as feminine as you please, and a few half-comic bagatelles in small sizes.

Ruellan's drawings of Negroes on the streets of Savannah remain among the most sound graphic expressions being produced today. She ranks high in all drawing shows. Several of these are gratifyingly included in this first one-man show. (Through March 3).

—MAUDE RILEY.

Sperry Memorial Contest

Awards totaling \$1,500 will be made in the Sperry Memorial Design Competition, recently announced by the Alumni Association of the American Academy in Rome and Sperry Gyroscope Co. The contest, which closes May 14, is open to teams consisting of two to four representatives of the arts of architecture, landscape architecture, painting and sculpture. First prize for the best design for the Dr. Elmer A. Sperry memorial will be \$1,000.



Madonna: GEORGE L. K. MORRIS
On View at Downtown Gallery



March Wind: WILLIAM THON

Midtown Group Marks 13th Anniversary

IT HAS BEEN more than a decade since the Midtown Galleries in New York held its first annual group exhibition. The thirteenth of these shows, opening February 12th, includes fine examples of work by the group of artists associated with the galleries, and the range of subject matter is as varied as the diverse techniques employed. The consistent performance and steady growth shown by a large number of the exhibitors over a period of years is particularly striking. There has been little resting on laurels. You will look in vain for the "quickies" so frequently the result of early reputation and it is especially interesting to note the maturing development of personality and execution.

William Thon, at present boatswain's mate in the navy, with a year's service on a sub chaser to his credit, turns in one of the finest landscapes he has yet exhibited. The canvas is titled *March Wind* and its sweeping movement, somber color and spatial quality make it a high spot in the exhibition (see reproduction above).

Maurice Freedman offers a triangular composition depicting the surge and rush of rapids against an immovable background of mountains. In contrast there is the serenity of Julian Binford's interior with its semi-recumbent nude and subtle handling of light and color. A Redonesque *Madonna and Child* by Fred Nagler is distinctive for pigmentation and simplicity of form. *War Babies* is the provocative title of a colorful landscape by Waldo Pierce, containing an orderly confusion of children, dogs and what seems to be a self portrait. Done in much the same spirit as the artist's Pepsi-Cola prize-winner, it is a superior performance.

A figure piece, *Two Girls* by Isabel Bishop demonstrates her penetration and ability to lose and find form. Worthy of comment is the direct honesty of *Moonlight and Furlough* by Miron Sokole and the breeziness of Fletcher Martin's small study of cowboys and horses. There is a competent still life by Anatole Shulkin, a meticulously rendered painting in miniature by Paul Cadmus,

and a fine Doris Rosenthal canvas done since her return from Guatemala.

Dong Kingman, recently inducted into the army, is represented by a slanting watercolor study of a church. Emlen Etting brings a muted palette into play in his portrait study of a girl, notable for its restrained color. *Suzanne* by Simka Simkhovitch discloses a knowledge of underlying character and a facile brush.—BEN WOLF.



The above self-portrait by the nineteenth century American painter George H. Durrie (born in Connecticut in 1820), is a recent "find" made by the Robert C. Vose Galleries of Boston. An inscription on the reverse of the canvas reads: "Portrait of G. H. Durrie painted by himself, New Haven, Conn. 1843." Revival of interest has made examples of this New England artist's work increasingly rare. A pupil of Jocelyn, he was best known for his depiction of rural American life, many of his paintings having been reproduced by Currier & Ives. Typical of his brush is the landscape *Winter in the Country* included in the Yale Art School Collection.

Weber on Review

RECENT PAINTINGS by Max Weber, at the Paul Rosenberg Gallery, total up to sixteen large canvases, certainly a large number of works to have been executed since his showing last year in this gallery. Some way, one does not think of Weber as such a prolific painter, but one more given to introspection, to that full pause of outward activity that allows the inner compulsion of the spirit to take shape and full realization as an esthetic idea before it is committed to final expression in pictorial form.

It is possible that this remarkable increase of productivity accounts for a dissatisfaction that one feels with some of the work, particularly the *Still Life*, which might be by anybody out of Cézanne, or the flower pieces, ingeniously constructed but lacking that almost overwhelming beauty that Weber has previously bestowed on such subjects. One misses, too, the canvases through which there has seemed to run a thrill of religious ecstasy and passionate mysticism that were distinctive in his work.

The nervous tenseness of draftsmanship, the opulence of color, the monumental designs are still to be found in many of the paintings shown here. The color is in a higher key, however; there is none of the smoldering fire that has burned across his canvases, but in its place astonishing contrasts and harmonies, the play of sharp blues against acid greens softened by a subtle touch of rose. *A Solo*, a two-figured canvas, is an outstanding example of this dramatic use of pure, high colors each heightening the effect of the other and accentuating the vigorous modelling of the plastic figures. The same may be said of *Vanity*. Or in the large canvas, *The Muses*, the elaboration of the design and the amazing incidents of the colors work together to a final splendor of effect.

String Music, a melody in itself of rhythmic bodily gestures and the poignantly imaginative quality of *Adoration of the Moon* seem more consonant with Weber's highly personal gifts than many of the other works of the exhibition (until March 3).—MARGARET BREUNING.

Nova Hecht's Debut

That summer haven of painters and teachers, Provincetown, has served once more as good inspiration for a talented young artist, Nova Hecht, who is making her debut at Artists Associates with a large group of skillfully brushed watercolors painted there last summer.

At 26 Nova, who is the daughter of painter Zoltan Hecht, already has five years of art teaching at the New Canaan Country School behind her. She handles her medium fluently, using loose, wet paint, and has a pleasant, fresh way of seeing things. Her work seems to be divided into two styles: a bold, bright pictorialism marks pictures like *Higgins Wharf* and *Fishing Shacks*, while a more subtle and suggestive approach characterizes such paintings as *Sand Dunes*, probably the best picture in the show for its grace and lightness of touch reminiscent of Chinese painting. The exhibition will continue from Feb. 19 to Mar. 10.

—J. K. R.

O'Hara Watercolors

AT THE MILCH GALLERIES, starting February 19, can be seen more of the same kind of watercolor painting Eliot O'Hara has been doing with unwavering facility for the past many years. He travels about a good deal and while the scenes he treats may vary from time to time, the prevailing formula by which he makes a watercolor is always with him. He never outrides it no matter how far he wanders in pursuit of subject.

This collection concerns Goose Rocks Beach, Maine, where O'Hara did a deep woods painting; Cape Porpoise, where he found a grassy marsh which formed a symphony in gold and grey, and a Whistlerian vista in low grey and lavender stillness. These are the most interesting, and the only moody paintings, in the group. Otherwise, there are picturesque views of the blue hills of New Hampshire, fluffy fruit trees, coastal rocks and docked boats. A vignette landscape over which fly three white gulls has snap and sparkle. But the stripe-barked birch trees are a subject that went out, I had thought, with the barefoot boy—and other sentimental detours from the pursuit of art.

—MAUDE RILEY.

Scenes from the Invasion

War pictures by two young American artists are on view at the Grand Central Galleries through Feb. 17. T/Sgt. David Lax of the Transportation Corps has sent back dramatic paintings of the battle of the supply lines which accompanied the invasion of France. The long truck convoys, the hospital trains, the tugs which shuttle regularly between England and the continent are all portrayed vividly and clearly.

The other exhibitor, Evelyn Cooke, is a civilian employee of the Transportation Corps in the European theatre of operations. Miss Cooke works in fine line pen and ink or with white ink on black ground. Her sketches are controlled and clear, as well as very striking.—J. K. R.

Three Gulls: ELIOT O'HARA. Watercolor on View at Milch



February 15, 1945



Nocturnal Family: JULIO DE DIEGO

Fantasy and Beauty Mark De Diego Show

SPLendor of color and vivacity of movement mark the paintings of Julio de Diego, at the Nierendorf Gallery, in which the artist spreads before you a fantastic cosmos of darting birds, sinister jungle animals, fierce-eyed bats, gorgeous humming birds. Yet there is truth in the recording of the textures of plumage, veracity of animal gesture in the swooping bird of prey, in the heavy-winged flight of the bats. Even in the purely imaginary jungle cats there is the characteristic feline grace of movement and sense of latent power.

Each panel—one cannot say canvas, for the work is carried out on masonite, compressed powdered wood—is a dramatic episode heightened by resplendent color patterns. Occasionally, de Diego

goes nature one better, by adding a fantastic detail to increase the effect, as in *Evening Flight*, in which the sapphire-blue birds are given rows of fine white pinnae on their outstretched wings to increase the sense of their swift flight. The *decor* of these paintings varies from the glowing pink against which jewel-like humming birds hover above a wooden decoy, or the muted radiance of *From Dusk Till Dawn*, in which glossy bats slowly circle, or the resonant blues that set off the birds of prey descending on the fish below in *Molinas del Mar*. Two fighting cocks in full action, in *Flying Feathers*, magnificent in their plumage, seem to gleam through a yellow radiance.

Of quite another order are the jungle scenes, such as *Jungle Arabesque*, a tapestry of leaves, tree boles and vines out of which gleam brilliant eyes or *Dangerous Cats*, against a dark growth of tangled trees, with flowers at their feet as well as gleaming bones.

It is hardly necessary to add that these panels are highly decorative, the imaginative conceptions sustained by sound design to which an extraordinary gamut of color and light produce a striking effect.—MARGARET BREUNING.

Mabury Collection Returns

Old Master paintings from the Paul Rodman Mabury collection have been returned from their hiding places, where they were stored for safekeeping at the beginning of the war, and are again on display at the Los Angeles Museum.

Included in the Mabury collection are Italian pictures by Titian, Tintoretto, Lotto and Bordone; Dutch works by Salomon de Koninck and Aert de Gelder and Flemish paintings by Van Dyck and Rubens. French painting is represented by works of Delacroix, Daubigny, Corot and Courbet, and American painting by canvases by Ryder, Inness, Homer and Duveneck.



Art Student: HENRY BOTKIN

Henry Botkin Consolidates His Gains

HENRY BOTKIN has added at least a cubit to his stature in his present exhibition of paintings, at the Associated American Artists. His designs possess greater amplitude and more clarity of impression, while his palette has gained in richness and variety.

Horses and Riders is a lively presentation of movement that appears to radiate from a central focus so that there is an effect of swift, whirling motion. *Jockeys*, gay with its bright costumes, secures the impression that horse and rider are one, yet both riders and horses are given individual characterization. *Horses in a Fog*, however, seems a less personal form of expression—it is a diluted Milton Avery with echoes of Picasso. In the figure canvases, *Girl*

With *Fish* and *Woman With Wheelbarrow*, or the landscape *Along the Cape*, the skill of the artist in fusing broad areas of glowing color into a handsome pattern, ably integrated into the design, is especially marked.

Botkin's power of vivid characterization has always been one of his assets; the bodily gesture, the placing of the figure, even the details of dress contribute to the summing up of personality. Occasionally this characterization reaches the proportions of caricature as in *Cynic*, but *Lonely Man* and *Art Student* reveal both close observation and an underlying sympathy with these futile figures. This is a large show with no great variety of subject, yet there are no repeats.—MARGARET BREUNING.

Edward Rosenfeld, Who Paints Daily Life

EDWARD ROSENFELD, now exhibiting paintings at the Babcock Galleries, has explained much of the character of his work in his comment, "I like to paint landscapes and things associated with daily life." At least that accounts for the subjects of the kitchen sink, the old sewing machine, the dingy waiting room of a country station, the drab, little bedroom under the eaves.

Yet it does not explain how the artist has been able to fill these homely subjects with such interest, to convey a sense of life through empty interiors and inanimate objects—one almost sees a figure bending over the ornate framework of the sewing machine, or hears the clicking of the telegraph through the desolate waiting room. The door hanging loosely on its hinges, the stick propping the window frame, the exquisite neatness of the kitchen sink, these all bear witness to daily living and the pattern it has made of everything it has used.

This ordinary environment of every-

day life has been seen imaginatively and has been recorded in highly personal terms of design and color. The sweeping brush gives vitality to the forms and contours and does not fritter away effects with irrelevant details. In *Kitchen Sink*, it is interesting to notice how all the shapes answer and support each other, even the little teacup on the shelf echoing the rounding forms of pots and pans and pail. *Street Scene in Baltimore*, its shabby old houses leaning together for support, obtains most effectively the poignancy of a place once filled with life.

The only criticism of the work that is felt throughout the showing is that there is too great a preponderance of low tones, producing a sense of monotony in a showing, which in its individual items is actually varied.

Although this is Rosenfeld's first one-man show in New York, he has held exhibitions in Baltimore, Washington and Philadelphia.

—MARGARET BREUNING.

Sculptured Surrealism

SCULPTURE by Giacometti, at Art of This Century, indicates that it is far more difficult to be a surrealist sculptor than painter—for the wealth of astounding detail which can be spread on a canvas eludes sculptured expression in a large measure.

Headless Woman, in plaster, actually has nothing fantastic but its title. It resembles such pieces by Archipenko as *White Torso*, or *Flat Torse* in both of which the head has been omitted to focus attention on finely-realized torsions of form and harmony of contours.

Two wood sculptures previously shown at the Modern Museum, *Disagreeable Object* and *The Palace*, are highly disparate forms of surrealist expression. *The Palace* is a type of constructivism, skillfully adapted to display its amusing array of unrelated detail. *Disagreeable Object* is more readily recognizable as sculpture in its existence in the round and its tactile appeal. *Female Figure* only gets into the category of fantasy through the exaggerated sharpness of the planes of the face, the distortion of the eyes and the placing of an irrelevant board at the feet. *Woman With Cut Throat*, in bronze, however, is definitely on the macabre side of surrealism.

Also at this gallery, is a display of bottles by Laurence Vail, which differ from those of his previous showing in their greater variety of ornamentation and heavy collage. Sequine, bits of broken shells, fragments of broken mirrors, even pennies have been employed to work out the intricate decorations. The ingenuity and unwearied invention of this work make impression. Observing the heavily ornamented surfaces, the thought of dusting occurs, but, doubtless, these exhibits are made to take their place as *objets d'art* in glass cases where "moths and rust doth not corrupt" and dust does not get in.

—MARGARET BREUNING.

Dwight Marfield Exhibits

The work of Dwight Marfield, whose strange and beautiful watercolors are on view at the Mortimer Brandt Gallery, is difficult to describe, for he is an original artist as well as a superior craftsman. A mystic, his titles, both French and English, indicate a love for the Mediaeval, while his technique is influenced by careful study of the brush and watercolor drawings of the Chinese masters.

Neither a surrealist nor abstractionist in approach, Marfield does combine some of the qualities of both, sometimes emphasizing different aspects in alternate pictures. *Wind Chipped Waters* is primarily an expressionistic essay, composed of deep slashes of color while *The Goldsmiths' Withdrawal IV* and *Citta Per Bosco II*, more typical works, are composed of masses of dark color with only portions of the picture sparkling with gold calligraphic description. *The Arc of Action*, with its two poised animals, is a perfect example of his command of the watercolor medium, in which Marfield manipulates the very wet pigment so well that it is impossible to discover where planned form begins and accidental water marking ends.—J. K. R.

Contemporary Group

THE CONTEMPORARY ARTS GALLERY is currently holding its 14th Annual Appraisal of Progress, showing oils and watercolors by 33 of the 90 artists it has introduced to New York. Director Emily Francis can be pleased with her work, for the exhibition reveals numerous substantial talents, some new, some now familiar; and most of the individual paintings are representative of their authors' best work.

Varied in style and subject matter from the sound and honest *Portrait of Johnny* by Harold Baumbach to Alf J. Stromsted's small but well-orchestrated semi-abstract *Sunday Morning*, the exhibition's dominant note is one of solid but imaginative painting. Outstanding canvases include Baumbach's *Brooklyn Street*, simply stated with warmth and intensity; Otto Botto's charming, romantic gouache, *Lovers*; Stephen Csoka's little commentary, *In My Opinion*; newcomer Virginia Cuthbert's meticulously drawn *Orchard* before a storm; Harry Dix' East Side watercolor, *Keeping Warm*; Briggs Dyer's vigorous *Watchman's House*; young Sidney Gross' El Greco-inspired *Holiday*; Tekla Hoffman's atmospheric *Spring Street*.

Also Roger C. Holt's winter view of *St. Paul, Minn.*; Sigmund Kozlow's gently but richly brushed *Along the Canal*; Emory Ladanyi's romantic *Capri*; Lawrence Lebduska's *Fantasy*; Louise Pershing's piquant *Annie Lou*; Anthony Pisciotto's original, horrifying war picture, *The Valley*; Josef Presser's lovely portrait, *Ulahume*; Edmund Quincy's quaint *Old Women*; Maurice Sievan's warm and sketchy *Jamaica Landscape*; Leighton Smith's white impasto, *Crossroads* and Charles W. Thwaites uncompromising *Self-Portrait*.—J. K. R.

Gertrude Stein Returns

The other morning we were amused to find on the front page of the *Herald-Tribune* a by-lined story about the return to Paris of Gertrude Stein, while the cigarette shortage was relegated to page 13. From the *Trib* writer's exhaustive reporting, we can safely conclude that the Germans regarded La Stein as harmless.

Annie Lou: LOUISE PERSHING
On View at Contemporary Arts



Carnival: SGT. CHARLES A. OWENS (Gouache)

Pittman Judges Cumberland Valley Annual

EMPHASIZING a recent trend in jury organization was the one-man judging of the Cumberland Valley Artists' 13th Annual (current at the Washington County Museum; Hagerstown, Md. through Feb. 25) by Philadelphia artist Hobson Pittman. Following a pattern set by numerous national and regional exhibitions throughout the country last year, the museum's adoption of the one-man jury system proved very successful, John Richard Craft, director of the Museum, reports.

Pittman awarded both first and second prize to artists in service. Sgt. Charles Owens won first place with his brooding gouache, *Carnival*; and Sgt. Jirayr H. Zorthian second, with his alle-

gorical pen and wash drawing, *Enduration*. An oil painting, *The Spring House* by Genevieve Wolf Cohen, took third prize. Honorably-mentioned by Pittman are *House on Broad Street*, a pastel by Katherine Voigtlander; *Somewhere in England and c/o Postmaster*, oil by Sgt. Clifford A. Johnson; *Afternoon*, oil by Charles Harsanyi; and *Still Life*, oil by Elizabeth Ellen.

"Diversified and exuberant expression marks the exhibition of 94 paintings, drawings and prints by 59 artists," Director Craft writes. He also reports that tendencies toward smaller canvases, less violence of color, and a stricter attention to draftsmanship are evident in the exhibition.

Stevens, Youthful Success, Given Encore

EDWARD JOHN STEVENS is an extraordinary artist. He is a well-proportioned, giant-sized young man of 22, living in Jersey City, largely self-taught and little travelled. His second exhibition at the Weyhe Galleries is attended by what can be called the "who's who among art collectors." His first exhibition, held here last winter, was attended for months and months after it closed. Collector told collector and Stevens' paintings were bought to the number of seventy-some-odd. They were like Klee, and they were not like Klee. This was the main discussion. Egyptian motif was strong in these tempera arrangements; mysticism, spirituality, and compact linear design, were combined in them.

In the present exhibition, Stevens has employed more media—having done a series of etchings on the subject of the *History of Man*; two dozen or more paintings combining tempera and watercolor; and a small group of oils. There is much less of Klee in this group. There is, instead, to my mind, the extraordinary condition of a combination of

almost everything there was in post-impressionism with several modern elements. And that's a lot of things to wrap up together and still make an original and arresting contribution to modern art expression.

Stevens assumed the presence of a jungle village. His paintings are of the people and the ceremonies (death, marriage, religious rites, prayer, punishment and battle). They are cruel things, in a way, especially the tempera series numbered 1 to 7. Others are quite beautiful. African motifs are used throughout his work (particularly in the etchings) and the Egyptian inclination is still present and even more successfully treated with.

In his oils, Stevens breaks his rich color into blocks, neither cubes nor mosaics. In *Autumn Still Life* and *View of the Palisades*, Cézanne seems to be beneath them, so far as the cubic construction goes, and Klee is present in passages of patterning; Van Gogh has his hand in the twist of the trees. These unusual manifestations may be seen through March 3.—MAUDE RILEY.

The Digest Interviews: David Fredenthal

EVEN CONCEDED that New York is the crossroads of the world and that if you stay here long enough, all the world walks by, I still felt that running into David Fredenthal, artist, just back from Yugoslavia, was rather a remarkable experience. Last time I saw Fredenthal he had hardly begun to grow a beard; was the youthful father of a tiny child of his own. He had been in Georgia, at the behest of John Erskine, to "get the flavor" of the sharecropper life and to make illustrations for the second edition of the world famous novel, *Tobacco Road*. This was in 1940.

In the intervening time, Fredenthal had become an artist-correspondent for *Life* magazine and had done the best series of war paintings yet turned in—published in the August 21, 1944, issue. They showed the attempted landing on New Britain Island of a task force in rubber boats; and they spoke of war in the jungle, the heat, the fatigue, the fear that is one with battle. Now, he had been to Yugoslavia and returned.

"This was a tougher assignment," he said. "In the South Pacific I could step out on a beachhead and there before me, practically framed, was the whole story of the operation. I went on three task force landings and from my experiences composed the paintings you saw. But in the sort of total war Tito is waging, the action is diffused because it involves everyone, civilian as well as the military. Functions overlap. You can't tell Army from Navy from Marines; Partisans from peasants. They have no uniforms except occasionally a captured German uniform or an English uniform made in Philadelphia. Mostly they wear GI overalls and when there's a river to be crossed, having no Seabees, they all pitch in to construct a bridge or pontoon and you can't tell who's who in the scramble. They are wonderful people. They sing hard and fight hard."

I wanted to hear more so we named a time and met again, David bringing

along his wash drawings made on sketchpads the size of his tunic pocket, and drawn with two fountain pens filled with brown and blue inks.

What sets Fredenthal's drawings apart from the more formally presented paintings turned in by the majority of our artist correspondents is that he tells, in these all-fired, expressive, dynamic reports (scribbled fiercely and manipulated with a licked thumb), what being at war feels like.

Coupled with his keenness for comprehending the human element of an incident, Fredenthal has a command of drawing which makes his figures, in action, and in proportion, faithful to the scope of operation of the human form. When men broke ranks and ran for cover, he showed the fear in their headlong flight; when two old men came out of cellars after six days of being under fire, to pass the time of day in exchange of experiences, he showed their dignity and persevering spirit. Captions for such drawings are superfluous. The pathos of old people searching from village to village for a fighting son; or driving a hay-filled ox cart to the front to retrieve the body of one known to have fallen in action—these things he expresses with the understanding of a battered old philosopher.

In total war of this sort, there are no news bulletins to keep one informed of war's progress. Peasants hitch up a plow and lay in some seeds, counting on possibly six days before the Nazis will be back. Partisan forces are, in fact, the very guerrillas who took to the hills April, 1941, when the Nazis moved in. Now they fight side by side with the Russians. There being no official organization through which parents can locate sons, or even locate the front line of battle; and no public relations for the expedition of a correspondent to the scene he desires to cover, Fredenthal's itinerary was of his own making. In that, his experience was indeed unique.

"One day, I just started forth hopefully on a walking trip. And in this way, I arrived at the front. There were the Russians—an awful lot of them!

I guess I'm the only guy from the U. S. who has seen them in action."

To get into Yugoslavia took some intricate maneuvers. *Life* bought Dave a ticket six months ago to the nearest point in Italy. Told him to get to Yugoslavia and report on the Partisans. Hearing of plans for a commando raid on the Dalmatian coast, he joined this party, a British operation. From this landing he made his way to an island where Partisans were known to be in command; got permission from them to enter Yugoslavia. After waiting, he got a ride on an English plane to the mainland; there he boarded a recruit train, and thence to Belgrade.

Yes, he met Tito. He describes him in artist terms: "He is small but stocky, powerful, energetic. Looks like he's carved out of wood. The planes of his face are sort of scalloped. He has what you'd call 'a piercing gaze.' Boy, when he looks at you, he looks!"

The Yugoslavs, he says, are a romantic people: "It's a land of epic poetry; of individualists." They have traditional songs for every sentiment and mood; they make new songs for every phase of war. Their beautiful farm lands are rich like Ohio country. Their slogan in this war is "Death to Fascism: Freedom to the People."

For the next five months, Fredenthal will continue to make paintings of his late experiences for *Life*. When *Life* reproduces these in full color, all the world will see what being involved in warfare is really like. The world will see, too, that we have a Rembrandt, a Goya, right in our midst. The drawing we reproduce, of a son returned safe to his mother, is ageless in its meaning. A beautiful, expressive, moving communication, understandable in any language, anywhere, any time. We of the *Digest* agree that Dave Fredenthal's war drawings are the answer to the oft-posed question: How to make the best war paintings—to go there, or to stay home? Answer is: Send Fredenthal there.

During this interview, we were joined by an old school mate of David from way back in the days of Cranbrook Academy. (Way back in the early part of the present decade!) The Feb. 5 issue of *Life* was just out, carrying 22 of the drawings we were examining. Old school friend bantered: "Don't let success go to your head, old man!" and that sort of thing. But he also said with fraternal concern: "Do you get any chance, Dave, to paint on your own these days?"

David's reply gave the keynote, I think, to the gripping effectiveness of his graphic reports:

"But what else would I be painting," he said, "—now that I've seen these things!"—MAUDE RILEY.

Artist Associates

Members of the New York co-operative art gallery, Artist Associates, have put on another of their intimate and satisfying group shows, current through Feb. 17. Outstanding new works this fortnight are Frances Dauton's striking *Portrait of Louise*, lying against a figured black screen; Maxwell Gordon's loosely painted watercolor, *The Chase*; Antoinette Green's soft, blue-toned *Nude With Flowers*; Helen Ratkai's moody *Landscape*, and Chuzo Tamotzu's watercolor, *Hudson River*.—J. K. R.

Mother's Greeting: DAVID FREDENTHAL (Drawing)



From the Solomons

ONE BY ONE our artist correspondents come back home with their "take" of battle experiences, recorded in tangible form. Howard Cook, noted fresco artist and printmaker, in passing through New York on his way to a retreat in Taos, left with Kennedy Galleries a large batch of wash drawings, temperas and penciled portraits, made in the Solomon Islands under the auspices of *Colliers' Magazine*. (Another take-over from the original Army program).

Cook was undoubtedly very much moved by his participation in the crucial warfare his sector underwent. He has done a series of action accounts which describe an engineer corp securing a beachhead. He starts with the silent and fearful moment of waiting for the landing in a brown wash called *H-Hour on Deck*. Next is *Over the Side—New Georgia* (their equipment is swung over after them in huge nets). Shown in sequence, Cook's tour covers the hasty descent into a landing barge, the last dash through the surf to the beach, the march into the jungle in heavy mud, and an apparent unrelenting rainfall which appears in the majority of the jungle pictures.

His paintings of camouflaged fighters are unique, being so expressive of this battle art one has trouble finding the figures—as in a Quirt, for instance.

There are numbers of close-ups of men in the many difficult positions a soldier gets into; the most graphic of them being *Self Portrait in a Foxhole* in which the diving figure with the white, scared eyes is somehow reminiscent of Bairnsfather—or do you remember the "better 'oles" they had in the last war? Shown at Kennedy through March 3.—MAUDE RILEY.

Paul Parker's New Job

The Edmundson Foundation has announced the appointment of Paul Parker as director of their proposed Fine Arts Center, Des Moines. Parker was formerly general director of the Colorado Springs Fine Arts Center.

Bougainville Barracks Bags: HOWARD COOK. On View at Kennedy



Battle of Monmouth: ANONYMOUS

Americana—Life and Times of Washington

THE RULES in the collecting of Americana parallel to some extent those which obtain among collectors of art with a capital A. For a picture or a print to be considered an "old master" and to enjoy unquestionable authenticity of worth, it must be Colonial. Civil War memorabilia is recent and is still to be "judged" good or bad in comparison with modern works of the same nature. Kennedy & Co. makes a specialty of Americana with emphasis on George Washington. In the thousands of items on the Revolution in its racks (a hundred or more portraits of Washington, battle prints and paintings galore), Kennedy probably has more than any ten other places we could name.

For the month of February, a special hanging brings the great General and first President to his full military and executive height in a selection of engravings, both contemporary and post-

humous, and an occasional painting by his near-contemporaries. Most striking in the clarity of their color and in the knowing arrangement of their figures is a set of four engravings labeled "Life of George Washington," done after paintings by Stearns, engraved in France by Regnier. They show Washington as a Soldier (defeating Braddock in the smoke of battle), Washington as a Farmer (consulting with his overseers on the plantation grounds of Mt. Vernon), Washington taking marriage vows and Washington on his death bed.

Among several versions of the *Surrender of Cornwallis* is one by Currier, a rare and important print. Dramatics are kept as low as possible in these commemorative prints. One wonders why. Even the *Surrender of Burgoyne at Saratoga* involves no emotions as viewed by artist-historians who, in looking back, might permissibly have added a touch of pomp and humiliation for effectiveness, considering the magnitude of the event. But even Washington's horse remains spotlessly white at the end of victorious battle.

Two mezzotints done in 1780 and 1785, standing portraits of General Washington, are extremely handsome and dignified, fairly formal.

Made in France is a print showing as clearly as possible the sentiment entertained by the French in this colonial struggle for independence. The artist pictures Washington standing before an ornate tent and attended by a Moorishly turbaned Negro who holds his horse in rein. In the General's hand is gripped the Declaration of Independence. Other documents, spilling over the field table, await his attention and signature. Torn and stamped underfoot are papers marked: "Conciliatory Bill" and "Protection for Rebels," etc.

So extensive is the material on the life and times of George Washington that the range of price is great, also. The present hanging represents only a portion of Washingtoniana in the possession of this long-established print firm.—MAUDE RILEY.



Tragedy at the Circus: CANESSA

Canessa Paints Music

GEORGE CANESSA'S second exhibition of paintings (again, at the Barzansky Galleries) is in effect a continuance of the first. The artist's rhythmic and harmonious color compositions, inspired by his love of music, are unique in form, about as underivative as educated painting can be. Musicians appear in the majority of the canvases—players of flutes, stringed instruments, the piano. In caricaturing the faces, Canessa has set up a sort of broken beat, rhythmically, in the spirit of improvised folk music.

Other subjects, notably *Nudes*, developed in greens, and *Pilgrims*, a crucifix with figures, are even more related to his affinity for harmonious sound than the actually related subjects are. They, and *Nude With Violin*, are the sort of elusive visual composition that might rise in the consciousness of a listener, stimulated by the clear sweet strains of a provocative musical composition. Quite earthy, however, is the artist's conception of *Adam and Eve*. Two fleshly figures seated side by side fill a long panel. He is tempting her with the apple. This is the only biblical reference in the show which otherwise is strictly modern in inclination.

—MAUDE RILEY.

Brodhead and Snead

Quita Brodhead, Pennsylvania painter whose recent works were on view at the Bonestell Gallery this fortnight, is an experimental artist. Seeking to emphasize her evident enjoyment of color and form she analyzes her subjects in such a way that they emerge pretty well

abstracted. The most successful, *Still Life*, a lyrical arrangement of fruit, cloth and flowers, achieves a clarity of expression not consistently attained throughout the exhibition. *Madonna*, an experiment in luminosity, *Down the Lane*, with its flowing arabesques of color patterns, and *Woman Having Tea*, least abstract of the 14 pictures shown, reveal Miss Brodhead at her best.

At the same galleries, but showing through the 17th, are paintings and drawings by Stella Snead, London-born artist and former Ozenfant student. The exhibition places the artist among the growing body of surrealist painters. Fanciful subject matter is used to lend interest to what would otherwise be rather dull painting, for the artist uses the favored dry and flat technique of this group.—J. K. R.

Shinn Takes Us Back

EVERETT SHINN, a member of the historic Eight (Shinn, Luks, Sloan, Glackens, Davies, Henri, Prendergast, Lawson) is showing a selection of his oils, pastels and watercolors, many of which are dated prior to the first World War, at the American British Art Center in New York. The artist's unflagging interest in the life and customs of his times is the keynote of the exhibition.

Pastel, always a favorite medium of the painter, predominates. "Why," he asks, "are museums so deathly afraid of purchasing pastels? The excuse they give is a fear of the medium's impermanence, but the contrary is true. Chalk drawings number high among those examples of early art that have survived. Pastel is made of pure earth color and properly handled has a far greater chance of cheating time than oil, as is clearly shown in the case of Degas. His early oils are turning black, while his pastels made during the same period are relatively unchanged."

Among the theatre subjects on display, is a lively study of a ventriloquist with an early ancestor of Charlie McCarthy on his lap, an amusing portrait of a rotund comedian, and a study of clowns in Madison Square Garden playing baseball with a seal. A watercolor, dated 1905, of the old Haymarket Music Hall is effective with its dramatic spotting of color.

Among the souvenirs of Paris are *Green Door on Rue Notre Dame des Champs* in much the spirit of Forain, and a moody oil titled *Left Bank of the Seine*. The documentary *Fleishman's Breadline* and *Eviction* indicate the artist's sympathy and understanding of the underprivileged. *Elevated Railroad, Past Midnight* is a compelling study of fatigue. *The Docks, East River*, a well organized pastel, displays the painter's skill in arrangement. The horsedrawn *Owl Eating House*, a nocturnal sketch, depicts the granddaddy of the modern diner.

Shinn is currently engaged in painting a mural for the Plaza Hotel. It will show the old Plaza, Vanderbilt Building, and Alexander House as they appeared in 1900 and will be replete with Hansom cabs, gas lights and countless other memorabilia of that colorful period. The present exhibition will continue until March 3.—BEN WOLF



Summer Evening: HOBSON PITTMAN

Carnegie Purchases

THE CARNEGIE INSTITUTE announces the purchase of four paintings from its 1944 American Painting Annual. They are *Mrs. Gordon Cox* by John Carroll, *Woman in Red* by Nicolai Cikovsky, *Nazi Occupation* by Benjamin Kopman, and *Summer Evening* by Hobson Pittman.

Carroll's portrait of Mrs. Cox is large (44 by 36) and typical of the artist's poetic and imaginatively conceived paintings of women (reproduced on Feb. 1, 1943 DIGEST cover). Elegant and distinguished, Mrs. Cox is shown seated, in three quarter length. Grey tones predominate in the picture—the only definite passages of color being the blond hair, blue eyes and red lips.

Painted in 1943 *Nazi Occupation* is one of a series by Kopman depicting Hitler atrocities. The inhabitants of an imaginary town are being herded together on the village sportsfield before a mounted official. Color and design stress the brutality of the conquerors.

Girl in Red Jacket: CIKOVSKY



The Art Digest

Autumnal Beauty

LOVERS of the Fall season are finding a virtual feast at the Grand Central Art Galleries, where 35 versions of the American Autumn are hanging through Feb. 17. The exhibition was arranged by Henry J. Fuller, president of the galleries, who believes that "nothing affords so much joy and satisfaction in the supreme manifestation of the wonders of nature as the autumnal foliage of the northeastern part of the United States."

In order to stimulate the interest of artists in this subject Mr. Fuller offered two prizes of \$350 and \$150 for the most popular pictures in the show. (Prizes will be announced in the Mar. 1 issue of the DIGEST).

Most of the paintings exhibited were executed especially for the show, and consequently do not all share a spontaneous enthusiasm for the subject. Some of the scenes pictured, too, just make Autumn by the shade of a leaf, but in general the exhibition maintains a high level of fine characterization and good craftsmanship.

Among the pictures we liked best are: C. Curtis Allen's subtle and low-keyed *Autumn Hillside*; Kenneth Bates' impressive study of a massive, bent tree; John Costigan's rich tapestry of color in *Wood Interior*; Robert B. Green's charming, well-painted panorama, *Shine On, Harvest Moon*; Eugene Higgins' expression of the violence of the season in *When the Wind Blows*; and Chauncey F. Ryder's suggestive mountain scene, *October Day*.

Also the pictures by John F. Carlson, Walter Farndon, Aldro T. Hibbard, Paul King, George Laurence Nelson, Harry F. Waltman, John Wenger, Guy Wiggins, Robert Strong Woodward and Carl Wuerner.—J. K. R.

Drewes Landscapes

WERNER DREWES is a noted abstractionist who, in recent years, has inclined toward subject and nature more and more. To make the twenty watercolors showing this month at the Klee-mann Galleries, Drewes sat in company of nature and painted some rough and ready landscapes, full of the flavor of the Catskill mountain section, the untamed wooded lake country of New York State. They are rough in the sense that a Marin might be so-called. Vigorous, and un-petted. Ready, in the sense that a Marin might be so called. move, no static effects being rendered, but the spirit of shifting light and growing things ever paramount.

Drewes' color is wide in range. Nature has dictated it and in his receptivity he has not abstained, in his theoretic consciousness, from following the suggestion of the scene before him. Perhaps the painting, *The Sawmill*, is the exception. Here, the abstractionist has re-done the subject in brilliant blues and blocked-out forms. But in *Cornfield on the Mountain*, autumn russets and yellow shocks prevail, bringing this painting quite to the threshold of pictorial art. Together, these watercolors form a refreshing sight and a most admirable wedding of nature appreciation with disciplined knowingness.

—MAUDE RILEY.



Erie Basin Bar: GEORGE N. PAYNE

Seamen's Art Annual Tours the Nation

THE SEA has always had a strong pull for people with creative imagination. Herman Melville said: "Whenever I find myself growing grim about the mouth; whenever it is damp, drizzly November in my soul . . . then, I account it high time to get to sea as soon as I can."

It isn't surprising that in less than three years the Merchant Seamen's Art

Exhibition, which started as a morale building project for a service which during the first war years suffered 400 per cent higher losses in life than all the armed forces combined, has grown into a major public relations activity of national and international scope. Nor is it surprising that the jury of distinguished artists who picked this year's show from entries received from all parts of the world termed it "the best group we've seen."

The third and largest Annual, which started on a nation-wide tour from the National Academy early last month, is a varied and stimulating exhibition made up of the work of men representing thirteen of the United Nations. They range in rank from ordinary seamen to a captain. There have been so many requests for it that director Isabel Peterson has announced that the 1945 show of 117 pictures has been divided into two parts, and is now open for bookings by museums and galleries.

The original traveling show, which has already received an enthusiastic reception in Syracuse, is scheduled for the Delgado Museum in New Orleans for April; the William Rockhill Nelson Galleries in Kansas City for May; the J. B. Speed Memorial Museum in Louisville from mid-June to mid-July; and the Atlanta Art Association for August. The recipient of the show undertakes transportation charges but posters and catalogues are supplied by USS. Further information may be obtained from Isabel F. Peterson, Director, Art Exhibition, United Seamen's Service, Inc., 39 Broadway, New York 6, N. Y.

Admiral Land, head of the War Shipping Administration, says of the show: "The excellence of this exhibition will come as no surprise to anyone who knows merchant seamen. They have been masters of the graphic and the vocal arts for centuries. Give an AB a piece of rope or a shred of canvas and you have challenged an ingenious and inventive man."



Turn of the Tide: FREDERICK WAUGH

Bronxville Picks the Most Popular Waugh

ERNEST E. QUANTRELL is a collector who possesses in full measure the strength of his convictions; he loves the marines of Frederick Waugh, and during the past decade or so has acquired 52 Waugh canvases, showing the mighty Atlantic in both its ruthless power and its quiet beauty. He owns numerous other paintings, but these are his pride. Also, Mr. Quantrell has a deep sense of civic duty and a generous feeling toward his fellow men; he likes to share his possessions with others. Therefore, it was entirely in character for this collector to loan 42 of his Waugh's for public showing at the Bronxville Public Library, a beautiful and functional building Mr. Quantrell was instrumental in founding.

The exhibition, which will continue until March 1, has proved a decided success, judging from the interest of the community and out-of-town visitors, who have registered from such far distant points as England and Alaska. Especially keen was the voting for the "popular favorite"; 581 ballots were cast, with all but eight of the 42 exhibits receiving one or more votes. Top-heavy favorite, with 153 votes, was *Turn of the Tide* (reproduced above). Runners-up were *Morning* (70) and *Meridian* (42). Next came *Open Sea* (39), *Entrance to Toba Inlet* (39), *Western Horizon* (29) and *Greenland Glacier* (28). It will be remembered that Waugh

won the Carnegie "Popular Prize" five years in a row; here was a case of picking the favorite of favorites.

The Bronxville Library, built after 15 years of study, could very well serve as a model for similar institutions. Without sacrificing efficiency and service, the architects omitted those traditional features which produce fatigue in an institutional atmosphere. It made an excellent setting for an art exhibition, aiding materially in bringing the people into direct contact with the art of their own time, and pointing the way for other small city libraries.

—PEYTON BOSWELL, JR.

Dilsizian, Non-Objective

Garbiss Dilsizian is the president of a New York export and import corporation who became intrigued with the geometric phase of non-objective art some time ago. More than 20 of the pictures he has conceived since were on view at the Pinacotheca Gallery this past fortnight. Executed in precisely-handled colored crayon, the pictures are earnest, controlled and, within their limited realm of flat formal design, often admirably thought out.

Birth of the Blues has an appropriate rhythmical quality; *Mosaic* is an interesting and intricate arrangement and the pattern in *Stalactites* would make a handsome rug.—J. K. R.

Miro Lithographs

LITHOGRAPHS by Joan Miro, at the Pierre Matisse Gallery, should prove beyond any possible shadow of doubt that surrealism has no common denominator of technical procedure or approach. For the sincere surrealist, and Miro is certainly one, creates his own spontaneous fantasy in his own ideology.

In these prints there is none of the obvious intent to cause shock to the innocent bystander by the placing of familiar objects in unfamiliar relations. Nor are there any unsavory representations of unpleasant subject matter—nothing of the *fleurs de mal* atmosphere that usually pervades surrealist paintings.

These lithographs appear to escape both objective and subjective description, nor is their design based on any accepted architectonic principles. Rather they impress one as a sort of automatic writing, relying on rhythmic structure and an inner poetic harmony. The symbols so frequently found in Miro's paintings are here, such as the eye, but in the arrangement of these symbols there is a freshness of expression and a freedom of performance.

The influence of Kandinsky is felt, as it often is in Miro's canvases not solely because of the interest in automatic writing in Kandinsky's work, but further because there is more than a suggestion of the blending of Oriental and Occidental symbolism that is appreciable in so many of Kandinsky's paintings.

An important feature of these prints is their date, 1944, which indicates that the miseries of war have not deadened the spirit of this artist, but rather that he is working with a sort of joyous *élan* that makes itself felt throughout the whole group of his work.

—MARGARET BREUNING.

The Georgian Scene

Two Georgia artists are exhibiting paintings of their native state at the Studio Guild through Feb. 24. Anne T. Cargill's second one-man show of watercolors is divided in subject matter between expert, brightly-colored Georgia wild-flowers and quieter, pleasant landscape scenes.

The oils by Mary F. Passailaigue introduce the artist to 57th Street. Painted in vivid color, they illustrate many picturesque phases of Georgia life. The *Blue Inn*, colorful scene of a sailors' retreat; *Monday Morning* with its vigorous washerwomen; *Deserted Mill* in darker mood and the more quietly colored *Shrimpers* are outstanding exhibits.—J. K. R.

GOUACHES BY
SOL WILSON

Through March 10

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Whitney Purchases

THE WHITNEY MUSEUM and the Metropolitan Museum jointly announce the following purchases made by both organizations from the exhibitions of contemporary American art, held at the Whitney during the past year:

Oil Paintings

Paul Burlin, *Young Man Alone With His Face*.
Tully Filmus, *Gladys*.
Carl Gaertner, *Spring Comes on the Hudson*.
Walter Houtmere, *Prelude to Invasion*.
Abraham Ratner, *The Emperor*.
Dorothy Varian, *Portrait of a Living Room*.
Earl Zerbe, *Harlequin*.
Lee Jackson, *Incident in the Parade*.
Julio de Diego, *The Portentous City*.
Rico Le Brun, *Bull Fight*.
I. Rice Pereira, *Green Depth*.

Sculpture

Chaim Gross, *Ticina*.
Berta Margoules, *Mine Disaster*.

Watercolors

Cecil C. Bell, *Lower Manhattan*.
Adolf Dehn, *Jimmie Savo and Rope*.
Lyonel Feininger, *Very Far North I*.
George Gross, *The Wanderer*.
Julian Levi, *Cape Cod Morning*.
Ben Shahn, *Cherubs and Children*.
Edward John Stevens, *Still Life*.
Peggy Bacon, *Moonlight Sonata*.
Dean Fausett, *Dark Mesa*.
Chaim Gross, *Water Front*.
Jean Liberte, *Night*.
Hobson Pittman, *Summer Bouquet*.
Georges Schreiber, *Three Clovens in Ring*.
William Zorach, *Summer Cloud*.
Edward Hopper, *Saltillo Mansion*.

Drawings

Works by Eugene Berman, Morris Graves, Yasuo Kuniyoshi, Reginald Marsh, Kenneth Hayes Miller, Thomas Benton, Paul Cadmus, Jon Corbino, John E. Heliker, Fletcher Martin, William C. McNulty, Eugene Speicher.

In addition to the purchases by the two museums, the following oil paintings were sold to other institutions and private collectors: Milton Avery, *Fencers*; Yvonne Pene du Bois, *Late Afternoon*; Albert Heckman, *Sand Pit*; Eric Isenburger, *West 56th Street in Snow*; Charles Locke, *A La Carte*; Bradley Walker Tomlin, *Still Life*; Louis Guglielmi, *The Various Spring*.

Also given red stars were watercolors by Philip Evergood, Bernard Klonis, Guy McCoy, Walt Dehner, Hazard Duffee, Vanessa Helder, Winfield Hoskins, William Palmer, Max Weber (2), Reginald Marsh and Mary Hoover Aiken.

Revised Whitney Program

The Whitney Museum announces the following altered exhibition schedule for the coming months: from Feb. 13 to Mar. 7: Selections from the permanent collection; from Mar. 13 to Apr. 11: European Artists in America; from Apr. 17 to May 16: The Hudson River School; from May 19 to June 1: Selections from the permanent collection.

Awards in Brooklyn

The Brooklyn Museum has named the following prizewinners in its 29th Annual Exhibition by the Brooklyn Society of Artists, current at the Museum through March 25: *Four Trees*, oil by William Thon; *Vision*, watercolor by John Von Wicht; *Sustenance*, sculpture by Francois H. Rubitschung; and *Wreck at Long Nook*, black and white by Beulah Stevenson.

A jury composed of Herbert B. Tschudy, Katherine A. Lovell, Doris Rosenthal, Herbert Ferber and Eleanor B. Swenson awarded honorable mention to Louis Schanker for his oil, *Carnival*, and to Abram Tromka for his watercolor, *Gowanus Canal*.

February 15, 1945



Self Portrait: JEROME MYERS

As Jerome Myers Saw Himself

INSOMNIA seems to have played an important part in the creation of Jerome Myers' self portraits now on view at the Carnegie Hall galleries established, in the artist's memory, by his widow who tells of the sleepless nights that frequently drove her husband to a pre-dawn easel and his only available model—himself.

The work included in the present show has been arranged chronologically covering a period of more than fifty years, the earliest example being dated 1896 and the most recent 1940, shortly before the artist's death. The media is varied, including chalk, charcoal, pastel and oil.

A relationship between this work and that of the Rembrandt School must be noted. How great an influence Myers' Dutch ancestry had, in this respect, is largely a matter for conjecture but this tie definitely did exist. It goes deeper than painting surfaces. It is evidenced by the artist's probing introspection and fundamental love of exotic costume.

One feels the man's philosophy broadening and mellowing through the years, from the seeming selfconsciousness of the earliest drawings to the final mature expression of a fully experienced life. Particularly remembered is a lively character study in oil with its rich-

ly handled orange-plumed turban and a pastel sketch depicting the artist smoking a cigarette with the same keen pleasure with which he enjoyed all of living.

A further exhibition to be held in Pennsylvania at Bucknell University, beginning early in March, will contain 41 drawings and watercolors of one of the painter's favorite subjects, Manhattan's East side. Mrs. Myers will accompany the exhibition and lecture.

—BEN WOLF.

One Million Visitors

The Art Institute of Chicago had an attendance of 1,014,460 visitors during 1944, the largest since the outbreak of war, Chauncey McCormick, president, announced at the 64th annual meeting of the governing members. Approximately nine per cent of the visitors were service men and women. Mr. McCormick also disclosed that 1,000 new members had joined the Institute, giving it 14,921, the largest museum membership in the world.

Enrollment in the school conducted by the Institute reached the highest peak since 1929, with 26 veterans already studying under the G. I. Bill of Rights.

joan miro

LITHOGRAPHS

1944

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The Wounded: CHARLES LE CLAIR

Presenting Le Clair

CHARLES LE CLAIR, young Wisconsin artist who is making his New York debut this fortnight at the Bonestell Gallery, is reversing the conventional artistic Odyssey, for at the age of 30 he has already gained national recognition. Formerly head of the art departments at the University of Alabama and Albion College, Mich., he is now teaching at the Albright Art School.

Despite this impressive record, the catalogue states that it was not until 1941 when Le Clair was working on his doctorate at Columbia University that he abandoned research in favor of full time creative work. Since then he has been thrice represented in the Carnegie Annuals and was winner last year of the purchase prize for the best "progressive" painting in the Western New York Annual at the Albright Art Gallery.

That Le Clair is an accomplished artist is evident from the 20 paintings now on display and it will be interesting to see how he develops. A draftsman and colorist in the grand tradition, he is modern in concept and expression. His work is divided between thinly painted

pictures, reinforced with usually convincing line drawing, and straight, painterly ones. Some of the best exhibits, like *The Wounded* and *Driftwood*, are executed in this free manner. In both styles the color is hot and richly applied.

Le Clair is a powerful painter. His subjects are conceived in as grand a manner as they are executed. War and its consequent wreckage is a favorite theme, but even here the grandeur of statement is apparent. Other pictures that make this introductory show successful are *Nursery School*, with its exciting movement, *Feathers and Flowers*, a rich orchestration of color and paint, and the beautifully executed *Collector*.

—J. K. R.

Like Father, Like Son

A MODEST YOUNG MAN, a printer by trade and largely self-taught as a painter, is having his first exhibition at the RoKo Gallery (through Mar. 5). John Anderson, son of Sherwood Anderson, must have approved of his father's retirement, at the height of his literary reputation and influence, to edit and publish a small-town newspaper in Virginia. He stayed on at the printing plant after the death of his illustrious parent, and one might guess from his work now on display that he has little inclination toward the fleshpots of fame which his father forsook.

Although the fifteen paintings that constitute Anderson's debut are not all in the same vein or equal in performance, there is a pervading unstudied simplicity and gentle imaginative quality that bind them together as a whole. Of three self portraits we were particularly taken with a sensitive, monotonous head in browns. A darkly cloaked *Rider*, Ryderesque only in poetic mood, and the pathetic but appealing *Mountain Child* are also outstanding in the show. *Stairway* is warm and intimate in conception and execution, and, along with *Village Street*, is pleasantly composed. The almost over-simplified *Tea Room* is flooded with sunlight.

These paintings are tasteful even when paint and/or composition are so thin as to give them a certain tenuousness.—JO GIBBS.

Give 'Em Air

HOWARD PUTZEL of the 67 Gallery has been mulling over the phenomena of Space in painting for several months (that I know of) and came up finally with an exhibition to illustrate what he means.

You start, if you want to follow this, with the realization that a canvas is only two-dimensional and that if a painter wants to give depth to his picture he has to do things with lines or colors.

On one side of the gallery hang pictures that use receding lines or bulk (this is Picasso's *Leda*) to describe space; on the other side, they do it with color. Some of the paintings (like Chirico's *The Gentle Afternoon*) knock holes in the wall, getting back where they're going, while others like Lenore Krassner's *Still Life* are as impenetrable as a barred door. But there are examples enough of lines and values and their uses to add interest to the pictures here shown.

In the owned and borrowed paintings in the group, not always are bright colors used forward, dull ones back. Miro gave flight to his bird over the plain by throwing a yellow light behind the black silhouetted forms. The surrealist, Brauner, drew a room—and there was space! But Tanguy's color (as well as his shadows) diminish to the horizon. John Nichols, in academic manner, gets the space Gorky failed to realize. Adolph Gottlieb's *Liberation* gives a sense of endless upward space, as well as spatial depth, the whole delicate arrangement of regimented objects being as finely balanced, colorfully, as anything he has yet shown.

This is perhaps the best theme group show the current fortnight is likely to turn up. It will continue through March 10.

—MAUDE RILEY.

DIGEST Regrets

The DIGEST regrets that through erroneous information given to the critic, Alex Redein's recent one-man show at the Norlyst Gallery was termed his first. The artist made his debut in 1942 at the Pinacotheca.

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Prometheus Strangling the Vulture:
JACQUES LIPCHITZ

Natural Allies

SCULPTURE AND ARCHITECTURE join hands in the first of a planned series of exhibitions of contemporary sculpture to be given at the Galleries of the Architectural League in New York. This is the result of the League's intention of studying the various trends in fields allied to Architecture. The sculptors represented in the current show are: Alexander Archipenko, Ernst Barlach, Alexander Calder, Jose de Creeft, Jean de Marco, Jacob Epstein, John B. Flannagan, Chaim Gross, Gaston Lachaise, Jacques Lipchitz, Henry Moore, Hugo Robus, Ossip Zadkine and William Zorach. They were selected by Lu Duble.

A dinner will be given in conjunction with the opening on February 15th. Scheduled speakers will include Hugh Ferriss, president of the League, and Phillip L. Godwin, architect member of the League, as well as a collector of sculpture. Two sculptors will address the meeting, Hugo Robus and William Zorach. Ossip Zadkine, who was originally expected to speak also, will be unable to attend because of illness. The show will continue until February 26th.

Two Brooklyn Artists

Two Brooklyn artists, Anne Kroll and Martin Nelson, are making their debut at the Norlyst Gallery, current through Feb. 17. Miss Kroll is a painter who enjoys the feel of a brush wielding pigment on a receptive canvas. She also likes the sweep of line and curve, and builds her pictures around the flowing movement of playful young bodies. Most of her works pay homage to the group compositions of Renoir, and two of the best paintings, *Temptation* and *Picnic*, are in this robust French tradition.

Martin Nelson, who teaches art at a Brooklyn settlement house, uses a more somber palette in both the oils and gouaches exhibited. Highlighted against murky backgrounds, glowing patches of color and line drawing articulate the various subjects—street scenes, carnivals and religious themes.

—J. K. R.

O'Keeffe's Latest

PAINTINGS of New Mexico by Georgia O'Keeffe, at An American Place, would be easier to appraise in a gallery where one did not feel that the tiptoe and the whisper were in keeping with the sacrosanct character of the place.

There is no question, however, of Miss O'Keeffe's talents as a painter, nor of the intensity of her esthetic convictions. Not only the quality of her brushwork, but the quality of her mind are evident. One could not imagine her making concessions to popular taste or considering any mode of expression that she did not evolve herself. This is saying much at a moment when artists are hastily climbing on the bandwagon of the latest fashions in art.

Yet in the present showing, there is something of a let-down. For while her painting retains all its subtlety and amazing modulations of color, forms have grown more amorphous, lacking the crisp definition of brush that has distinguished her work. When an artist can give intensity to the edge of a leaf or the contour of a flower, it is disappointing to see a canvas of leaves or a waterfall that resemble a blurred all-over fabric design that has been carelessly blocked.

The series of pelvic bones, moreover, has attained such enormous proportions that they scarcely suggest bones, unless those of a mastodon, while the bits of piercing, blue sky seem imposed upon them, rather than seen through them.

In the series, *Black Place*, there is the imaginative recasting of subject in which an introspective symbolism and objectivity are curiously and provocatively blended. The *Cottonwood* group comprises two brilliant landscapes where beauty of color, forms and designs seem to have grown into an inevitable and compelling expression. (Until March 22).

—MARGARET BREUNING.

Hans Jelinek to Teach

Hans Jelinek, whose exhibition of prints closed recently at the New School for Social Research, has been added to the art faculty of that institution, and is offering a course in wood engraving which began on February 7.

At Studio Gallery

EMPHASIS is on the fanciful and the abstract at the Studio Gallery where drawings and paintings by Mary and Minnie Belle Hutchinson and Ruth Layton are on view through Feb. 17. Mary Hutchinson's drawings are careful and clear and deal largely with giraffes, cats and other animals. Her pencil portraits are convincing.

Minnie Belle is Mary's mother and she took up painting 10 years ago when her daughter was studying art in New York. An Atlanta newspaper (Georgia is the Hutchinson home state) reports that Minnie Belle had sent some doodlings to her daughter and was agreeably surprised when word came back that the drawings were very interesting indeed. Now Mrs. Hutchinson specializes in abstract musical interpretations in watercolor.

Ruth Layton works in oil and chooses subjects like *Frogs in Moonlight* and *Skunk Going Somewhere*. They are gay and cheerful and bright.

The gallery is also showing sculptures by Day N. Schnabel. Miss Schnabel is a Viennese who escaped from the Nazis in Paris four years ago. This is her New York debut. A plaster sketch for a Pieta is very well handled, and the portrait busts shown are subtly modeled with strength and imagination.

—J. K. R.

Printmakers' Workshop

Philadelphia's Print Club, at 1614 Latimer Street, was organized thirty years ago to "give artists a place to exhibit, a place to study and to stimulate interest in graphic mediums." To further fulfill its original purpose, the Club is opening a graphic arts workshop on the second floor, where etching, lithograph and block printing presses are being installed. A fee of \$30 per term (first term February to June 15) will be charged, and the group will meet Tuesday evenings.

This is not a class or school, but is designed for artists who are interested in technical research in graphic methods. Out-of-town artists doing interesting work will be invited to join the group from time to time, their fees being paid from the Workshop treasury.

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Mermaid: NICOLAS MOCHARNIUK

Carved by Mocharniuk

NICOLAS MOCHARNIUK is holding an exhibition of sculpture at the Marquie Gallery—a third showing of his work at this gallery. The present exhibition consists for the most part of small pieces, almost arabesques or filigrees in two dimensional design decidedly suggestive of Oriental influence.

The high degree of craftsmanship of

this artist makes immediate impression. He has yielded to the character of his particular mediums—oak, walnut, maple—but he has not been governed by it. Rather he has compelled his material to his conceptions, so that one feels it has been pliant in his hands. The figures are scarcely abstract art, as they usually possess a basis of realistic form; they are abstractions of these forms, in terms of symbolism. They are removed from objective experience in these aspects, yet suggest memory and anticipation; their content includes both past and future, symbols of esoteric mystery. The spirals, which are found in many of the designs, seem to have more concrete existence than the figures themselves.

All of the work is highly decorative in flowing lines and fine co-ordination of graceful contours. Two or three of especially slender forms are disturbing in their extreme delicacy of balance, as though they were unstable. The entire group is, however, one of highly imaginative conceptions, rendered with a provocative mingling of concrete forms with a mysterious content.

—MARGARET BREUNING.

New Trustees at Butler

The Butler Art Institute, Youngstown, Ohio, announces the election of new officers. Albert M. Wearstler, formerly secretary of the board, becomes acting director of the institute; Major Joseph G. Butler, now in the armed services, was renamed director, with a leave of absence for the duration, and Mrs. Henry A. Butler becomes president of the board.

Benjamin Kopman

THE BIG AND CERTAIN STROKES of Benjamin Kopman's brush enliven the walls of the A.C.A. Gallery where 26 paintings of recent date are hung (until March 3).

There is a close kinship between the American Kopman and the French Rouault. Their natures must be in great measure alike. But while in Rouault's paintings a sort of mediaeval religiousness forms the mood of his oftentimes tragic expressions, in Kopman, good humor and hearty love of present life and people pervades the work. Kopman's folk are large, heavy, comfortable plodders, intent in their application to the work in hand, generally some one of the arts. His color being full and warm, one wants to draw near and to be enveloped by the glow of his view of things as one would to an open fire.

The landscapes in this group are mainly of Far Rockaway, its streets, houses, trees, shown summer and autumn. One of the most agreeable of these strongly ordered arrangements is *Gray Landscape*.

In the painting, *Crucifixion in the Ghetto*, Kopman and Rouault meet in subject matter. Kopman, however, seems to have been carried away by his emotions while painting, and is a less coherent intercessionist than Rouault, whose compulsion is the same but whose composure may be said to be greater. This exhibition re-attests that sincerity, the most valuable commodity in art expression, is ever present in the work of Benjamin Kopman.

—MAUDE RILEY.

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Lola: BEATRICE STONE

Sculpture Annual

DESPITE wartime transportation difficulties the National Association of Women Artists assembled a good-sized showing of sculpture at the Argent Galleries this past fortnight. Dominating the entrance room was Berta's Margoulies' classic figure, *Adolescence*.

Modest in size but compelling through

concept and execution were Margaret Brassler Kane's sensuously carved wood *Torso*, Mitzi Solomon's small but vivacious plaster *Sketch*, Frances M. Morgan's whimsical figure, *Fine Feathers*; Beatrice Stone's solidly modeled *Lola*, Hazel Jackson's *Lady Godiva*; Mary Kellner's striking *Ancestor*, Arline Wingate's *Florence* and Margoulies' frightened *Evacues*.

Fine portrait busts were exhibited by Wingate, Stone and Elizabeth Geiger, and the animal kingdom was well represented by a decorative *Horse* by Beonne Boronda, a winsome *Turtle* by Edith C. Barry and Rhys Caparn's graceful *Antelope*.

Also included in the exhibition was a group of drawings by members of the Association and some interesting gouaches by Arline Wingate.—J. K. R.

Stewart from the Bronx

David Stewart, veteran exhibitor with the Bronx Artists Guild, is having a one-man show of watercolors at the Barbizon Hotel Gallery through February. Stewart likes to paint houses and trees and children and this he does with a fresh and crisp, if literal, brush. His straightforward style is never interrupted by an outburst of expressionism, and even when he discovers a vineyard in a Bronx backyard he continues, at his pleasant, even pace, to set down with honesty and clarity the things he finds about him.

We liked best the large portrait of *The Fulner Place*, the flavorsome *Amsterdam Avenue, N. Y. C.* and the richly colored mural scene, *Grafton Barns, Vt.*

—J. K. R.

Ullman, the Elder

RECENT PAINTINGS by Eugene Paul Ullman, father of the late Paul Ullman, impress one at the Passadoit Gallery with the fact that this artist has absorbed more clearly the character of the New England countryside than in his showing a year ago. In the foreword to the Memorial Exhibition of Paul Ullman's work at the Wildenstein Gallery, the father stated that he had influenced his son and in turn had been influenced by his work.

This influence is apparent in these vistas of Connecticut landscape, particularly in the decorative details of the sweeping elms and maples that both painters have appreciated and used to advantage. Yet there is, also, a definitely personal note in these canvases, both in choice of subject and its development. If *Connecticut Road* with its tree-lined highway and richness of verdure or *Connecticut Homestead* convey some suggestion of the son's canvases, *Snow in Connecticut* appears a complete departure, its bare trees making an interesting pattern echoed by their tremulous shadows on the snow. *Pond Near Ridgefield* suggests Oriental design, while its resonant jade-greens strike a note quite removed from the pale, cool color of the other canvases.

The portraits have less appeal than the landscapes, but *Nude* and a figure piece, *Young Woman Reading with Dog on Lap*, are not alone vigorous in their modelling of form, but possess appropriateness of designs and charm of light and color patterns.

—MARGARET BREUNING.

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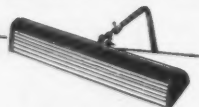
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A Modern Viewpoint

By RALPH M. PEARSON

What Is Modern Art?

The failure of some artists, art critics, art authorities and art teachers to understand the Modern Movement after thirty-two years of its vitalizing penetration into the life and art of this country is hard to explain with tolerance. There are obvious reasons for the failure: self-defense, laziness, inelasticity of mind, insensitivity, the innate conservatism which resists change in any and all fields including art. Certainly these are not very creditable excuses for a professional's ignorance of a quarter of a century's developments in his own field. A mere layman's ignorance is more excusable: inertia, lack of opportunity, an uncurious mind can be his alibi. Any individual has an inalienable right, of course, to choose esthetic isolationism as his way of life—as long as the decision affects only himself. But surely he has no ethical right to inflict his own limitations on students, or, as a critic, on his public. When one does so transgress it becomes a public duty of good citizenship in the art community to challenge him—to publicize the issue. This war and the post-war period are a time for re-evaluation and change. They are not a time for drifting with a tide, or for polite evasion of issues.

To list some of the attributes of the Modern Movement is to high-light this issue. The issue should need no additional argument. It may, however, demand copious additions to a doubter's experience.

Here are a few of what I like to call axioms which can be deduced from experiencing the values inherent in the Modern Movement in art:

All copying of subject as seen by the physical eyes (Naturalism) is craft, not art. As a national expression copying has existed only in a few decadent periods in the long history of art—such as the late Greek and Roman and our own recent past.

The dominant characteristics of the Modern Movement are *creation* and *design*.

The modern artist *re-creates* subject into his own expression and *organizes* all elements, including subject, into design.

Design is the *least common denominator of all the arts*. It is timeless and placeless. The power to create and to enjoy design is part of the basic equipment of man.

Design in pictures and sculptures is the organization of the elements of color, space, line, texture, light-dark, planes, and form into *harmonic and rhythmic relationships*.

These visual harmonies can be played with *subject transmuted into the design* (designed realism), or with *no subject* (abstraction).

Designed relationships to be authentic art find their source in warm-blooded *feeling, sensing, enjoying*, rather than solely or mainly in the coldness of *conscious mind*.

The harmonic relationships of design play upon the sensitivities through the sense of sight as the harmonic relation-

ships of sound in music do through the sense of hearing.

The application of these "axioms" to the picture or sculpture constitutes our present renaissance of the creative spirit in man which we call the Modern Movement.

P.S. In the last issue Miss Stuart misquoted me as saying the meaning of the word "decoration" had radically changed. "Design" is the word I used. Usage, I believe, determines dictionary definitions.

Lautrec at 16

By THE TIME Henri-Marie-Raymond de Toulouse-Lautrec-Monfa was sixteen, it was fully apparent that he would never ride and hunt as his father, Count Alphonse de Toulouse-Lautrec, and most of his ancestors, had done. The soldiers, courtiers, and administrators of his lineage went back without a break almost to the time of Charlemagne. Henri's parents were first cousins and Henri inherited a weakness of bone which caused him to sustain two broken legs in 15 months and to stunt the growth of those legs so that his stature never exceeded four feet six inches.

It is told by Gerstle Mack that Lautrec never complained of his lot. But his tongue became sharp, along with his pencil. Seering mockery was his defense; dissipation, his escape from these physical limitations. He took a place in Montmartre night life which he could hold without question. None could drink more than he; none capture the particular gesture of singer or dancer as he did in his famed drawings, paintings and posters made in the cafes and brothels of Paris. "In my family, nobody has done a stroke of work for centuries," he has been quoted as wisecracking. "If I were not witty I should be a fool indeed."

At the Durand-Ruel Galleries through this month, a series of framed drawings by Lautrec are shown, which were made at Nice (1879 to 1880) where he spent recuperative days in company of his mother. A lad of 16, he drew sails and rigging of the ships in harbor, color sketches of sailors from American and other battleships and, most entrancing of all, animated drawings of horses. In these youthful sketches there is little concern with composition. But, already the commentary is there—particularly in one drawing of a rider thrown flat on his face by a spirited horse. This one is almost comical. Another drawing of horses pulling a sleigh leans toward the sphere of caricature.

This album of sketches has not been shown before, having been in possession of a cousin of the artist. But similar books and illustrated journals are displayed in the Lautrec Galleries of the Albi Museum which is part of the Palais de la Berbie, the ancient episcopal palace in Albi, the city in Southwest France where Lautrec was born. The range of price on these drawings is put at \$175 to \$400. Their precocity, and their historical significance, make them of interest beyond any pictorial value which, indeed, is mostly lacking. The presentation is made jointly by Mrs. Kate Perls and the Durand-Ruel Galleries. Exhibition continues through February.—MAUDE RILEY.

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Art Book Library
By JUDITH KAYE REED

Life of Burliuk
"Burliuk," by Katherine S. Dreier; foreword by Duncan Phillips; reproductions selected in collaboration with Marcel Duchamp. New York: The Société Anonyme, Inc., and Color and Rhyme. 1944. Distributed by Wittenborn and Co. 175 pp. of text and illustrations. \$4.75 paper bound; \$6.50 cloth bound.

The first English biography of the well-known Russian artist is lovingly told in great detail. Miss Dreier concludes the book, which contains 53 black and white illustrations, with a critical analysis of the artist's work.

The Spiritual Illustrated
"Were You There When They Crucified My Lord: A Negro Spiritual in Illustrations," by Allan Rohan Crite. Cambridge: Harvard University Press. 1944. \$3.00.

A beautiful series of thirty-nine pen and ink drawings by a well-known American Negro artist interpreting the most famous Negro spiritual. This is convincing use of music as artistic inspiration. Moving and powerful, the pictures are fine examples of the talented artist's work.

Art and the Layman
"Art, The Critics, And You," by Curt J. Ducasse. New York: Oskar Piest. 1944. 177 pp. \$2.00.

This slim volume lives up only in part to its provocative title. After discussing the various philosophers' approaches to beauty and art, Ducasse, who is a professor of philosophy at Brown University, expounds the very sensible dictum that pleasure and beauty are where one finds them. But although it is true that too many people consider art an esoteric cult and are frightened into abstinence by the chi-chi groups, there is something more to be said for the role of critic, who generally has qualifications greater than mere access to the printed page.

One of the most valuable contributions of the book, however, is the author's wise urging that art appreciation in the schools be taught more widely through contact with works produced than by dry analysis of distant masterpieces studied by photograph.

Perhaps some of the most interesting passages of the book deal with Ducasse's definition of aesthetic understanding and appreciation. The author defines aesthetic contemplation—as a simple response—a savouring of the picture viewed and not an analysis, study or investigation of it. From this Ducasse comes to the pertinent observation that anything which interferes with this savoring bars true appreciation. An abstract painting titled *Bird*, for example, arouses curiosity as to just where the bird is and hence enjoyment of color and line is obliterated by the search for the bird. Whether you agree with the writer or not, he has many stimulating things to say.

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Holzhauser Paints the South

EMIL HOLZHAUSER is showing paintings of the South at the Morton Gallery that reveal a wider range of color than his previous works. As he has been for some time Assistant Professor in the art department of Wesleyan College in Macon, Ga., it may be that Southern light and color have been responsible for this new warmth of his palette.

The soundness of structural design which has always marked Holzhauser's work has sometimes tended to a rigidity of expression, but in these paintings greater fluency is apparent, particularly in his figure pieces, such as *Bean Shellers*, *Murder Row*, with its sagging, two-story buildings and general air of dilapidation, is an outstanding picture; its sundrenched atmosphere and wealth of appropriate color redeeming it from any sinister suggestion.

Holzhauser's work conveys both fine observation and the ability to choose detail which heightens the effect of the strong simplified designs. Although it is realistic painting with no flourish of rhetorical expression, most of the exhibits escape description in their power to convey a sense of life and living in vivid terms. Especially noted are the handsome design, *In the Brickyard*, the figure piece, *Myrtle*, and the animated *Waiting for the Customers*.

Holzhauser has received wide recognition for his work in murals, watercolors, craft work. His paintings are in many important public collections. (Through February.)

—MARGARET BREUNING.

Annot in Return Show

THE PAINTER ANNOT is having her first one-man show in New York since 1939 (when she was last seen at the Marie Sterner Galleries) this fortnight at Art Headquarters Gallery. The return show is large and contains examples of her earlier work as well as recent productions.

Annot, who is the wife of painter Rudolf Jacobi, first gained recognition in this country when *Kathe Kruse and Her Seven Children*, an extraordinary family portrait currently being shown, was exhibited at the Carnegie International some years before she came to America. In her present show, Annot devotes most of the space to early and late flower paintings beginning with the large, joyous *From Annot's German Garden*, painted while the artist was still living in Germany, to the New England *Farewell to Manuel*, a rich, beautiful painting of one of the bouquets placed on the beach by the Portuguese fisherman in their annual ceremony mourning those lost at sea. Other outstanding exhibits are *Surf*, which is almost Oriental in its combination of brick and blue color and stylization of the foamy spray, and *Le Negre de Toulouse*, a striking portrait.

Also on display are four of the parallax glass displays Annot made for perfume companies and department stores. The artist has used three layers of glass, mixing paint and collage to achieve a sparkling, fairy-tale display. *Blue Grass*, made for the Elizabeth Arden perfume of the same name, is one of the best commercial achievements by a fine artist seen recently.—J. K. R.

Portraits by Goff

PORTRAITS BY SUDDUTH GOFF, late of Chicago, now of New York, and born in Eminence, Kentucky, are being exhibited at the Arthur U. Newton Galleries until Feb. 28. Many of the distinguished sitters are Kentuckians.

From this show, one realizes anew that portrait painting is practiced extensively in the United States by well trained, highly disciplined artists who seldom hold formal exhibitions in national art centers. Whole communities often base their entire knowledge of contemporary painting on the works of these professional portraitists whose pictures hang in clubs and private homes.

While Sudduth Goff's manner is strictly academic (his admiration remains fixed on Duveneck, Tarbell and Frank W. Benson), he has a peculiar talent for making faces come alive. A breath of a smile on some of his female sitters' features, a worldly wisdom, approaching cynicism, in the eyes and set of chin of the Rt. Reverend H. B. Almon Abbott, lift these sometimes stiffly correct portraits into a realm where rivalry is made difficult. He handles velvet, furs, brocades with seeming ease and makes an altogether creditable job. One would surmise that his portraits are likenesses; for he seems to capture unfailingly the character of his subjects.

—MAUDE RILEY.

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RETROSPECTIVE OF
BOTTLES
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Feb. 10—Mar. 10

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Winter: ERNEST LAWSON. In Knox-James Sale

Paintings of Varied Schools at Parke-Bernet

A GROUP OF PAINTINGS, largely of French and American 19th century schools and some earlier European work, will be dispersed at auction at the Parke-Bernet Galleries on the evenings of February 28 and March 1. They come from the collection formed by the late Henry D. Knox, East Aurora, New York, and now the property of his son, Lt. James H. Knox; and the collections of Lt. Comdr. Oliver B. James, New York and Mrs. Frederick Boffey.

Featured among the French paintings are *Soir au Normandy*, *Le Nid Grec* and *Le Treport Prairies Dominant la Mer et l'Eglise* by Corot (all three described and illustrated by Robaut); *Arab Encampment* by Delacroix, formerly in the Collection Arosa; *Shepherdess and Sheep* by L'Hermitte; *Young*

Girl in Red and *Portrait of a Girl* by Henner; and *Rentree du Troupeau a la Ferme: Effet du Soir* by Troyon.

Among the American-19th and 20th century paintings are *Elizabeth Smith* (sister of the artist) and *Miss Pyatt* (recorded by Biddle and Fielding) by Sully; *Eros* by West, formerly in the Delancy Kountze collection; work by Ernest Lawson, Daniel Ridgway Knight, Arthur B. Davies, Jonas Lie, George Grosz, Gordon Grant and Guy Pene du Bois.

There is also a group of British paintings including landscapes by Constable and Old Crome, sporting and coaching scenes by William J. Shayer, Jr., John Frederick Herring, Sr., and others.

The exhibition will be on view from February 24.

Art Auctions Scheduled at Kende Galleries

DURING the next fortnight the Kende Galleries at Gimbel Brothers will feature two art sales, one of paintings from various sources which will be sold on the afternoon of February 17, the other of old and modern drawings, to be auctioned on the afternoon of February 23.

Among the earlier paintings included in the first dispersal is an oil sketch by Constable, *Portrait of Elizabeth Nelson* (Lord Nelson's sister) by Allan Ramsey, *Portrait of Catherine of Braganza* attributed to Sir Peter Lely, *Portrait of Captain Jean Victor de Travers* de Orthenstein by Johann Kauffmann (Angelica's father), *Winter Sunset* by Ludwig Munthe, and *The Grist Mill* by John Francis Murphy. Also of interest are two nude studies in watercolor by Rodin. Contemporary work includes paintings by Lebduška, Marinko, Sokole, John Gaydos, Frederick Ogden, William Derrick, and a group of Dutch artists.

Five centuries and the schools of many countries are encompassed in the large drawing sale. It will include work by Van Leyden, Van Avercamp, Adriaen Brouwer, Jacques Callot, Stefano della Bartolozzi, Canaletto, Tiepolo, Domenico

Robusti (son of Tintoretto), Hoppner, Constable, Millais, Gericault, Delacroix, Rodin and many others.

Both groups will be exhibited for three days prior to their respective dates of sale.

Logan Collection Brings \$131,000

The Frank G. Logan collection sold at the Kende Galleries on February 1, 2, and 3 realized \$131,020. On Thursday night, February 1st (the first night of the auction) forty of the paintings were sold for \$87,495.

The highest price paid was \$41,000 for Tintoretto's *Baptism of Clorinda*. This was sold to a law firm in Chicago for an undisclosed buyer. Other paintings sold were Rousseau's *Clairiere Danse Forest de Fontainebleau* for \$5,500; Jacques's *Le Retour du Tropeau* for \$2,700; Dupre's *Cows Crossing a Ford* for \$3,200; Israel's *The Church Warden and His Wife* for \$3,100; Troyon's *Vaches au Paturage* for \$4,500; Corot's *Dance of the Nymphs* for \$6,500; Daubigny's *Loise A Cergy* \$2,700; Opie's *Portrait of Henry Clive* for \$1,600.

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Auction Calendar

February 13-17, Tuesday through Saturday afternoons. Parke-Bernet Galleries: Part VI, Americana Collection of the Late Mrs. J. Amory Haskell. Early American furniture, American cut glass, Staffordshire, lustre pitchers, silver and silver-plated ware, pewter, samplers, textiles; together with fine modern china and glass, Oriental rugs, and genre paintings.

February 17, Saturday afternoon. Kende Galleries at Gimbel Brothers: Paintings, from various owners. Oil paintings from various schools including work by Constable, Thomas Moran, Gerome, John Francis Murphy, Johann Joseph Kauffmann, others. Two Rodin watercolors. Contemporary paintings by Lebduska, Sokole, Johannes Schiefer, others. Now on exhibition.

February 19, Monday afternoon and evening. Parke-Bernet Galleries: Part III of the stock of The American Autograph Shop, Merion, Pa. Autograph letters, documents and manuscripts pertaining to the American Revolution, American Navy, Civil War, Presidents, Signers, Medical, Dramatic, Rush and Colonial events, etc. Now on exhibition.

February 20, Tuesday evening. Parke-Bernet Galleries: Etchings and Engravings. Property of Harry Russell Farjeon, others. Etchings, engravings, lithographs and drawings by American, English, French, Dutch and German artists. Now on exhibition.

February 21, Wednesday evening. Parke-Bernet Galleries: Paintings from the Collection of the Late Mr. and Mrs. Charles E. F. McCann, others. Works by Romney, Reynolds, Hoppner, Van Dyck, Lancret, Gilbert Stuart, Clouet, Corneille de Lyon, Cornelius de Vos, Studio of Memling and Frans Pourbus, and other artists. Also a group of five paintings from other collections including work by di Petro, Vivarini, Basaiti, di Stefano, Raffaellino del Garbo, Titian, Goya, and works by 18th and 19th century artists. Exhibition from Feb. 17.

February 20 and 21, Tuesday afternoon and Wednesday morning and afternoon. Parke-Bernet Galleries. Sale on the Premises of 1025 Park Avenue. Contents of the Residence of the Late Ethel de Koven Hudson, French and English XVIII century period and reproduction furniture, and a group of Italian Renaissance furniture. Aubusson rugs. Bronze doré furniture, etc. Exhibition on the premises of 1025 Park Avenue Feb. 19 and Feb. 20 from 9 to 12.

February 24, Saturday afternoon. Parke-Bernet Galleries: Italian Renaissance Furniture and Decorations. Property of George R. Hann. Exhibition from February 17.

February 26 and 27, Monday and Tuesday afternoons. Parke-Bernet Galleries: Books, property of a Massachusetts private collector and other owners. Modern French, English and German illustrated books. French and English first editions. Early printed books, standard sets and press publications. Exhibition from Feb. 21.

February 28 and March 1, Wednesday and Thursday evenings. Parke-Bernet Galleries: Paintings; property of the late Henry D. Knox, Lt. Comdr. Oliver B. James, others. Works by Corot, DeCamps, Millet, Delacroix, Daubigny, Ziem, L'Hermitte, Henner, Troyon, Van Veen, Zimmermann, Josef Israels, Constable, Old Crome, others. English sporting scenes by Shayer, Her- ring, others. American paintings by Sully, West, Blakelock, Moran, Henry, Ernest Lawson, others. Exhibition from Feb. 24.

March 3, Saturday afternoon. Parke-Bernet Galleries: American furniture and decorative objects, property of Mrs. Lewis F. Frissell. XVIII century American furniture. Paintings, etchings and lithographs, including *The Old Homestead in Winter* by Currier & Ives. Ship models. Staffordshire copper, silver and pink lustre and others. Exhibition from Feb. 24.

March 5 and 6, Monday evening, Tuesday afternoon and evening. Parke-Bernet Galleries: Books, from a New York private collector. C. G. Liltell, Chicago's collection of the late Joseph S. Auerbach, others. English and American literature. Incunabula. Autograph letters and manuscripts. Standard sets. Press publications. French illustrated books. Exhibition from Feb. 28.

Youngstown Acquisitions

The Butler Art Institute of Youngstown, Ohio, announces the purchase of *Algerian Soldiers* by John Teyral, from its tenth Annual New Year Show which closed last month. The canvas, which was painted by a Cleveland artist now in the armed forces, is the first bought to represent World War II.

The Youngstown Friends of American Art purchased the prizewinning watercolor *Interurban* by Fred Alexander, from the same exhibition. (See reproduction in Jan. 15 Digest).

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Where to Show

Offering suggestions to artists who wish
to exhibit in regional, state or national
shows. Societies, museums and individ-
uals are asked to co-operate in keeping
this column up to date.—The Editor.

NATIONAL SHOWS

Atlanta, Ga.

4TH ANNUAL EXHIBITION OF PAINT-
INGS, SCULPTURE AND PRINTS BY
NEGRO ARTISTS OF AMERICA. Apr. 1-
28. Atlanta University. Open to all Negro
artists. Media: oils, sculpture, prints. Prizes
totaling \$1,400. Work due March 22. For
further information write Chairman, Ex-
hibition Committee, Atlanta University, At-
lanta, Ga.

Indiana, Pa.

2ND ANNUAL COOPERATIVE ART EX-
HIBITION. Apr. 28-May 28. State Teach-
ers College. Open to all artists. Media: oil
and watercolor. Jury. Prizes of \$350. En-
try fee \$2.00. Entry cards due Apr. 10.
Work due Apr. 20. For further informa-
tion write Orval Kipp, Director of Art De-
partment, State Teachers College, Indiana,
Pa.

Jackson, Miss.

4TH ANNUAL NATIONAL WATERCOLOR
EXHIBITION. April 1-30. Municipal Art
Gallery. Open to all artists. Media: water-
color, gouache, drawings, tempera and pas-
tels. Jury. Prizes of \$100. Entry cards
and work due March 20. For further in-
formation write Mississippi Art Associa-
tion, Municipal Art Gallery, 839 North
State Street, Jackson, Miss.

Laguna Beach, Calif.

4TH NATIONAL PRINT AND DRAWING
EXHIBITION. May 1-30. Laguna Beach
Art Gallery. Open to all artists. Jury.
Prizes. Entry cards available March 1.
Entry cards due Apr. 20. Work due Apr.
25. For further information write George
N. Brown, Exhibition Chairman, c/o La-
guna Beach Art Gallery, Laguna Beach,
Calif.

New York, N. Y.

53RD ANNUAL EXHIBITION OF THE NA-
TIONAL ASSOCIATION OF WOMEN
ARTISTS. April 21-May 19. National Acad-
emy of Design. Open to members of the
Association. Media: oil, watercolor, black
and white, sculpture, etc. Jury. Prizes.
Work due April 11. For further informa-
tion write Miss Josephine Droegge, Execu-
tive Secretary, Argent Galleries, 42 West
57th Street, New York 19, N. Y.

ALUMNI ASSOCIATION OF THE AMERI-
CAN ACADEMY IN ROME. To May 14.
Open to all artists in teams of not less
than two and not more than four. Media:
Architecture, landscape architecture, paint-
ing, sculpture. The purpose of the contest
is a collaborative memorial to Dr. Elmer
A. Sperry. Prizes totaling \$1,500. For fur-
ther information write the American Acad-
emy in Rome, 101 Park Avenue, New York
17, N. Y.

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astic Art Competition. Three prizes of \$50.00,
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tional Exhibition at the Carnegie Institute
of Pittsburgh. Art teachers write for en-
try blanks to M. M. Engel, 470 West 34th
St., New York City. Closing date March.

NATIONAL ART CLUB JUNIOR ARTIST'S
EXHIBITION. May 2-30. National Arts
Club, 15 Gramercy Park. Open to all art-
ists under 35 years. All media and photo-
graphs. Jury. Prizes. Three entries per-
missible. Fee for non-members: \$1.00 for
each entry accepted. Entry cards avail-
able March 15. Work due April 15. Out-of-
town entries to be delivered to Budworth
& Son, 424 West 52nd St., New York, N. Y.

San Francisco, Calif.

9TH ANNUAL WATERCOLOR EXHIBI-
TION. Apr. 11-May 6. San Francisco Mu-
seum of Art. Open to all artists. Media:
watercolor, pastel and tempera. No en-
try fee. Jury. Prizes. Entry cards due Feb. 18.
Work due Feb. 23. For further information
write Registrar, San Francisco Museum of
Art, Civic Center, San Francisco, Calif.

REGIONAL SHOWS

Albany, N. Y.

10TH REGIONAL EXHIBITION OF ART-
ISTS OF THE UPPER HUDSON. Apr. 25-
June 2. Albany Institute of History and
Art. Open to artists living within 100 miles
of Albany. Media: oils, watercolors, pastels
and sculpture not previously shown at the
Institute. Jury. Purchase prize. No entry
cards. Work due by April 14. For further
information write John Davis Hatch Jr.,
Albany Institute of History and Art, 125
Washington Ave., Albany 6, N. Y.

Birmingham, Ala.

25TH ANNUAL EXHIBITION OF THE
SOUTHERN STATES ART LEAGUE.
April, 1945. Birmingham Public Library.
Open to members who must be natives or
2-year residents of the South. Media: oil,
watercolor, pastels, tempera, sculpture,
graphic arts, crafts. Jury. Prizes. Work due
by March 9, 1945. For further information
write Miss Ethel Hutson, Secretary-Treas-
urer, Southern States Art League, 7811
Panola Street, New Orleans 18, La.

Dallas, Tex.

16TH ANNUAL DALLAS ALLIED ARTS
EXHIBITION. Mar. 25-Apr. 25. Dallas
Museum of Fine Arts. Open to residents of
Dallas County. Media: all. No entrance
fee. Jury. Prizes totaling \$1,000. Entries
and entry cards due Mar. 10. For further
information write Jerry Bywaters, Direc-
tor, Dallas Museum of Fine Arts, Fair
Park, Dallas 10, Texas.

Detroit, Mich.

PALETTE AND BRUSH CLUB. Apr. 1-11.
Hudson's Fine Art Galleries. For members
only. Media: oil and watercolor. Jury. No
prizes. For further information write Mr.
H. E. Nichols, Chairman, 17146 Chapel,
Detroit 19, Mich.

Milwaukee, Wisc.

31ST ANNUAL WISCONSIN ARTISTS EX-
HIBITION. Apr. 4-May 6. Milwaukee Art
Institute. Open to artists residing in Wi-
consin. Media: oil, sculpture, watercolor,
drawing. Jury. Prizes of \$500. Entry cards
and work due by March 25. For further
information write Milwaukee Art Institute,
772 North Jefferson St., Milwaukee 2, Wisc.

Minneapolis, Minn.

SCULPTURE EXHIBITION. May 1-11.
Walker Art Center. Open to sculptors who
present or past residence in Minnesota,
North and South Dakota, Iowa, Wiscon-
sin. Media: all. Works must have been
executed in past 5 years and never pre-
viously exhibited in Minnesota Sculpture
Exhibition. No entry fee. Jury. Purchase
prizes. For further information and en-
try cards write Miss Alice Dwyer, Walker Art
Center, 1710 Lyndale Ave. S., Minneapolis
3, Minn.

Parkersburg, W. Va.

PARKERSBURG ANNUAL REGIONAL EX-
HIBITION. Apr. 8-May 6. Parkersburg
Fine Arts Center. Open to residents of
Ohio, West Va., Va., Ky., Penn.,
Washington, D. C. Media: oils and water-
colors. Entry cards available. Jury. Prizes.
Entry cards due March 26.

Philadelphia, Pa.

6TH ANNUAL COLOR PRINT EXHIBI-
TION. Mar. 1-30. Philadelphia Print Club.
Open to active members. Media: original
prints in color, any medium. Jury. En-
try fee \$1.00 to non-members. Entry cards due
before Feb. 26 c/o Wuanita Smith, 1014
Clinton St., Philadelphia 7, Pa. Work due
March 10 at The Print Club, 1614 Latimer
St., Philadelphia 3, Pa.

Rochester, N. Y.

ANNUAL ROCHESTER FINGER LAKES
EXHIBITION. Rochester Memorial Art
Gallery. Open to artists of 19 counties in
Western New York. Jury. Purchase prizes.
No fees. Entry blanks due Apr. 21. Work
due Apr. 23. For further information write
Miss Isabel C. Herdle, Assistant Director,
Rochester Memorial Art Gallery, Roches-
ter 7, New York.

San Francisco, Calif.

1ST ANNUAL EXHIBITION OF OIL
PAINTINGS. Apr. 15-May 7. Pent House
Gallery. Open to California resident mem-
bers of the American Artists Professional
League. Media: oil. Canvases must be un-
der 25x30 in size. Prizes of \$200. Work due
Apr. 1-6. For further information write
Pent House Gallery, 133 Geary St., San
Francisco, Calif.

Tulsa, Okla.

OKLAHOMA ARTISTS ANNUAL EXHIBI-
TION. May 1-31. Philbrook Art Center.
Open to all Oklahoma Artists. Media: oil,
watercolor, prints. Entry fee 50c for each
entry. Jury. Three prizes in each medium.
Entries due Apr. 24. For further informa-
tion write Bernard Frazier, Philbrook Art
Center, 2727 Rockford Road, Tulsa 5, Okla.

Syracuse, Ind.

6TH ANNIVERSARY WAWASEE ART
GALLERY. Mar.-Oct. Wawasee Art Gal-
lery. Open to all artists. Media: oil, water-
color, pastel, etching and woodcarving. En-
trance fee \$5.00. Jury. Prizes. Entry cards
due Feb. 15. Entries due Mar. 15. For fur-
ther information write F. E. Marsh, Direc-
tor, Wawasee Art Gallery, Syracuse, Ind.

Washington, D. C.

NATIONAL ARMY COMPETITION EXHIBI-
TION. July 1-31. National Gallery of
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American Sculptors

CURT VALENTIN of the Buchholz Gallery has assembled for the third consecutive year his selection from the work of American sculptors. The list grows in extent and, as one may witness, in catholicity. Thirty-four sculptors are represented and in effect the sentiments range from homage to Renoir and Despiau, to homage to Lipchitz and Brancusi—in spite of the fact that most of the Americans work in wood.

Working fairly traditionally in any of a number of materials are: Robert Laurent (an alabaster female figure), Vagis (a cedar standing woman in Renoir proportions), Zorach (a marble fragment of a torso), Henry Kreis (stone in high relief), Minna Harkavy (bronze after Degas), Margrit Fischer (the portrait bronze that put us in mind of Despiau), Doris Caesar (cast stone portrait head), Clara Fasano (terracotta group). These works are all sound, but without fresh inspiration—no better than they would have to be to represent adequately these artists.

Another portion of the exhibitors are at the other end of matters. They are stretching inspiration and neglecting tradition. They make no better impression. Noguchi has employed magnesite for a suspended construction called *Lunar Child*, a wrap-around conception concealing within it an electric bulb for illumination. Chaim Gross has carved a *Worm* from black wood to make as ugly and incongruous a thing as has ever been called sculpture. Its horizontal disposition, its rigidity, its loathesome convolutions and dull, mean color, are all on the negative side of aesthetics.

Mary Callery has used bronze freely in an extensively spraddled reclining figure which somehow has verve and meaning enough to excuse its dissipated forces. But Maria's gilded bronze *Abyss* is as annoying in its assumption that it belongs among sculptures as her things generally are. And Warneke's mahogany *Nuns in the Wind*, like John Begg's apple wood *Torso*, although free and graceful in their main lines, are regrettably lacking in detail. Both these conceptions could have been carved with a hatchet. And in addition, Begg's piece, being neither male nor female, but both, distracts the viewer from considering it on purely aesthetic grounds. David Smith's originality is applied to a steel and wire construction, shining with mechanic's grease. It is ingenious, however, and of remarkable and precise workmanship. Calder shows a typical wood and metal mobile; Robus, a more than usually emotional sketch for a figure of agony.

In between the extremes of inclination we have charted in this contemporary show, lie the pieces of most interest as sculpture. The untricky, although abstracted, subjects, modeled or carved with attention to meaning and to surface treatment, are the strongest

expressions to be found here. A crouching walnut figure by an Armenian-born sculptor, Roaul Hague; a small and dynamically modeled gilt bronze figure by Herbert Ferber, tensely stressed and meaningful; a long, slim, stone torso by Ben Shmuel, gently carved, quiet and expressive; the gala dancing figure, *Capriccio*, by de Creeft; the felled rosewood figure lamented by the other, in a group by O'Connor Barrett (who hasn't shown so well before); the granite carving by Waldemar Raemisch of a man standing beside a wall in unperturbable dignity; the *Elderly Man* in pear wood by William Steig, a classic characterization—these are the pieces which inspire the viewer to concede sculpture a place in the contemporary scene.

Goodness knows we admire sculptors for sticking with what must be a most unrewarding professional pursuit! Have you ever wondered what happens to all the sculptures at the close of the very occasional sculpture shows given? They must all return to their makers. Only about seven of the artists in this show sell very often. How do the others keep going? How are they able to go on this way without having something crack—even if it's no more than the pieces there isn't room for in the studio?

This exhibition is held through February 24.—MAUDE RILEY.

Museums of the Future

[Continued from page 3]

Gertrude Stein for Florence Nightingale."

The future of the art museums, Taylor concludes, lies in the wider practice of the purpose of democracy, for the final and basic justification of the museum is to be the "midwife" of democracy: "This we cannot accomplish by sitting in our studies fooling with the bones of our ancestors. . . . We must look to the study of man himself, and we must recognize that education is no longer the prerogative of an initiated few, but the vital concern of the community at large.

"Unless we reaffirm our faith in the study of the human individual, all of the objects in all of the museums of the world shall have been excavated, catalogued, and classified in vain. For it is only in the knowledge of man that we can aspire to those ideals of Greek culture without which democracy could never have captured our imaginations."

These are the words of Francis Taylor, who holds in his hands both the power and the opportunity. He came from Worcester to head the Metropolitan Museum, and we expected great things, particularly in the fields of aesthetic education and significant special exhibitions, but the Great Depression and the Second World War intervened—and we still wait. However, judging by his book, we can well wait with hope, for Director Taylor possesses knowledge, desire and vision.—P. B. Jr.

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Dutch Masters
[Continued from page 5]
van Mieris, fluent and forceful in its brushwork and original in its design, and *A Lady and Mandolin Player* by Jacob Ochtervelt are also noteworthy. Rembrandt's portrait of the Painter *Gerald de Lairese* leads the procession in portraiture. It is a superb canvas, not given vitality by flashing brushwork or built up laboriously in the accepted mode of Dutch portraiture, but with the light falling full on the face seeming to probe the very depths of a weak, vacillating character. It secures, moreover, that peculiar quality of many of Rembrandt's portraits, of setting the figure in a strange isolation from our known world in some remoteness of spiritual disillusionment and regret. A *Self-Portrait* by Barent Fabritius, who with his brother Carel worked in Rembrandt's studio, is fine characterization and excellent handling of form beneath the flowing robe. Thomas de Keyser's *Mother and Child* suggests his influence both on Hals and on the early work of Rembrandt.

Fishing Boats Off-Shore in a Calm, by Willem van de Velde, is a typical work by a painter who, like Van Dyck, became a Court Painter to an English king. The highly polished sky with its static clouds is atoned for by the liveliness of the depiction of the various craft that lie becalmed—all the details of hull, sails and rigging rendered with sound judgment of their contribution to the design.

A handsome still life by William Kalf, one of the favored subjects of Dutch painting, contrives to keep its opulence of detail and richness of textures in coherence of impressive decorative design. Another painting which calls for comment is the exquisite small landscape by Philip Wouwerman, *Faggot Gatherers*, which possesses a gem-like quality of color and a brilliant pattern of light.

Other items which add luster to the showing are portraits by Jan Victoors, one of Jan Steen's colorful tavern scenes, *The Hurdy-Gurdy Player*, and Jan van Goyen's *View of Arnhem* with its depth of cool, clear sky and luminous foreground of varied greens. Exhibition until February 24.

—MARGARET BREUNING.

Good Neighbors at Home
A reciprocal plan for exchange exhibitions of watercolors has been worked out by Buffalo's Albright Art Gallery and the Cleveland Museum of Art. From February 2 to 18, Albright will display a group of 40 watercolors by contemporary Cleveland artists, with the understanding that a similar selection by Buffalo artists will be shown in Cleveland next year.
Landscapes of the American scene make up the bulk of the pictures by the Cleveland group, with less than a half dozen concerned with or even suggestive of the war. One of the best of the wartime minority subjects is *The Fleet's off San Diego* by Henry G. Keller, who was accorded a retrospective exhibition last spring at the Cleveland Museum and the Kraushaar Galleries (see DIGEST cover, May 15).

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Our Case for the Fair Jury Plan

The fair jury system for judging competitions and exhibitions is being made the target for aggressive attacks by a small group with the probable objective of discrediting and destroying it.

The proponents of the fair jury plan welcome this. It will serve their purpose admirably because it will bring the subject out in the open and show how a minority group has been able largely to dominate both exhibitions and competitions in the past decade.

It was because of this alarming drift the fair jury plan was conceived, of necessity, and put into practice. It has been definitely proven in every instance where it has been adopted. Those places acclaim its fairness and its accomplishments. This fact is incontrovertible.

The recent attack on the plan was brought on because of the League's insistence it should be adopted by Artists for Victory in the forthcoming Pepsi Cola competition. Attempts were made to sabotage or emasculate or otherwise weaken it.

There had been a succession of failures in both competitions and exhibitions and dissatisfaction was becoming more general, particularly among the public who were expressing their opinion in no mistakable manner by staying away from the exhibitions. They were also becoming most articulate.

Among the larger groups in Artists

for Victory it was obvious that unless a spirit of fairness obtained, or should there be continued manifest discrimination, it would necessarily force the withdrawal of such member groups from the organization.

Something was demanded to correct this condition. Something had to be done. Apparently the remedy and its salvation was the fair jury plan.

Getting Under Way

It got its first impetus when Governor Harold Hoffman of New Jersey became interested in art exhibitions in that state. New Jersey is noted for its interest in art matters and because of it, has diversity of talents. The Governor became convinced the fair jury plan was so obviously fair and that the art of the State would be advanced and the conflicts of groups eliminated. He put it into effect—and it worked.

The 1939 World's Fair Show in New York had been a very unbalanced and one-sided affair and was a dismal failure, proven by the crowds that stayed away from it. In 1940, profiting from this experience, a plan substantially like the fair jury system was followed and the public interest was awakened and favorably improved, as the attendance showed. Another incontrovertible fact.

The Jordan Marsh Gallery, which holds the largest, foremost New England annual, had a great disappointment

in its show year before last. So last year they decided to put the fair jury plan into effect, with a result so astonishingly successful its Director wrote the League a most grateful and enthusiastic letter, declaring it had solved their troubles and everyone was satisfied.

The Montclair Museum of New Jersey, the Whistler House in Lowell, Massachusetts, and many other galleries have already convinced themselves of the soundness and fairness of the plan and it is established with them.

Besides the Artists for Victory Show in New York, the Audobon Artists have adopted it for their forthcoming exhibition. An announcement will shortly be made in Washington, D. C., for a large show there, and another is to be announced in California—a big one. These are but a few under way.

The charge was made that the plan had been used only in small and inconsequential places. Even if that had been true, it might be well to remember the Revolutionary War started in Lexington—not in Boston. The shots fired there, we are told, were heard around the world.

The cold and inescapable facts are that the fair jury plan has been thoroughly tried and proven. It is no longer an experiment. It is sound and eminently fair to both sides and therefore is bound to prevail.

Hitting the Nail on the Head

From one of our outstanding artists comes this letter, provoked by the increasing tendencies to unfairness in the selection of juries under the single jury system which, he says, should not be left to the determination of museum directors, art critics or interested art dealers—"certainly not alone," as he puts it.

He says: "It seems reasonable to claim that artists should have something to say as to how their works are to be judged." And he continues: "It is rather pointless to say 'only quality and the best is sought by juries.' That is obviously the duty of any jury, whether it be good, bad or indifferent in its decisions."

"The real question is how are quality and good and bad to be determined? The left has distinctly different ideas of good and bad from the right. Why should one faction or trend venture to judge the other?"

"The dual jury system is clearly an attempt to correct inequities. The idea is wise and will undoubtedly prove very helpful and spread to the advantage of American artists throughout the country, as it is clearly spreading."

—ALBERT T. REID.

Discussion Session—Color Artists and Scientists

Planned nearly a year ago for Saturday morning, February 24th in New York by the Inter-Society Color Council, and placed in charge of the American Artists Professional League, and with the object of bringing together all groups interested in color, this meeting has been deferred because of present travel restrictions.

Instead, the illustrated talks planned for that meeting will be given at the Salmagundi Club, 47 Fifth Avenue, on Friday evening, February 23rd, at 8

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VERY IMPORTANT

Instead of the time announced previously, the time for the Dinner has been set ahead to 5 o'clock. Remember the date—Saturday, February 24. This change was made to enable those from out of the city to make better connections home.

o'clock. Any man who is not a member of this club and would like to be present may make his request in advance to John Scott Williams, 8 West 13 Street. Telephone AL 4-6347.

A small discussion session before the officers and committee men of the Inter-Society Color Council will be held in a conference room holding about 30 on the Mezzanine floor of the Pennsylvania Hotel, New York, on Saturday morning, February 24th, 9 to 12.30.

Any man or woman who would like to be present should consult Wilford S. Conrow, 845 Carnegie Hall, 154 West 57th St., New York City. Telephone, Circle 7-3491.

Canal Zone News

Beatrice Sturtevant Gardner, State Chairman, Canal Zone, writes: "Art Week was celebrated very successfully with the largest and best exhibition of Canal Zone artists that we have yet had, at the Balboa Amador Road U.S.O. gallery. Of course, much of our best work came from the armed forces and thirteen of the twenty selected by the judges were the work of service men. More than 3,000 viewed the exhibition and there was much community interest.

On the first Sunday of Art Week at least two ministers preached on art subjects. We also had a meeting for the organization of a Canal Zone Art League. This has been rather difficult due to the different factions. At the height of our organization meeting we were interrupted and scattered by a blackout. However, I feel we have made good start. During the past year there have been four exhibitions. A Navy show, a joint show of the work of Sgt. Ralph Cavan and Ted Marugg, one man show by Sgt. Frank La Vanzo and the unveiling of the mural by B. Sturtevant Gardner in the Episcopal Cathedral of St. Luke. At the Balboa Amador Road U.S.O. there are two groups meeting weekly, a sketch group and a sculpture group. On view at the present time is an exhibition of prints from the Federal Art Project which was sent down by the Co-ordinators office. It was shown first in the Library of the Junior College and then at the Balboa Amador Road U.S.O."

District of Columbia

Elizabeth E. Poe, Art Editor of the *Times-Herald*, Washington, wrote of American Art Week in D. C.: "Metropolitan Art Contest Real Success." The general excellence of the pictures in the seventh metropolitan art contest in progress Nov. 1-7 at the New National Museum under the auspices of the Washington Chapter of the A. A. P. L. assisted by the Entre Nous Club, gives encouragement to those who have been

interested in this enterprise through the years. Mrs. Miles C. Trowbridge, Chairman of the Washington Chapter, and her mother, Mrs. James Underwood, Director of American Art Week activities, assisted by Mrs. Clarence E. Dawson, have worked long and hard to make the show a success.

The show included oils, watercolors, etchings, illuminations, black and whites, sculpture, wood carvings and metal art. Throngs visited the show and their interest was very keen. The group of men and women who are making art history at the metal work classes at the Chevy Chase Woman's Club were represented in the show. Public interest has been stimulated for there were quite a few sales and many commissions were taken. The merchants and newspapers sponsored the cash awards which totalled \$450.

New York (Greene County)

Again for the fifth consecutive year Greene County has enthusiastically celebrated American Art Week. The hearty co-operation of the following villages: Catskill, Leeds, Cairo, Athens, Durham and East Durham prove conclusively that the people are more and more alive to the splendid influence of American Art Week.

Merchants all through the county were most generous in giving the use of windows. In fact more were offered than could be used. In some towns vacant stores were used. Libraries observed the Week also. The exhibits included easel paintings in oil and watercolor, etchings, painted tinware, pottery.

Since the Catskill Chapter of the American Artists Professional League has voted to name Ralph Blakelock for the League Honor Roll, it seemed fitting that some special attention be given Blakelock during the celebration of American Art Week, especially since nearly all the members of his family are connected in some way with our New York State Chapter. None of Blakelock's paintings being available and, as many of his sons and daughters have followed in their father's footsteps, a window was arranged with their work grouped about a very interesting hand-made palette of the artist which was given to the Chapter by his wife. This window attracted many visitors.

At long last during American Art Week, New York State has received the support of the New York City press, national radio announcements, ART Digest editorials, and a celebration in New York City. After five years of strenuous work on the part of New York State directors this was more appreciated than can be expressed. As has been said again and again to members of the American Artists Professional League, New York State must have this support for American Art Week and it seems unfair to ask so much hard work from Directors without it, and without it the handicap is almost too great to be surmounted.

Mrs. Percy W. Decker, former New York State Director for American Art Week, wrote to the chairmen of the ten counties participating in 1943 asking each one to continue the work. The response was most gratifying.

—FLORENCE LLOYD HOHMAN.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History and Art Feb. 14-Mar. 10: *American Drawing Annual*; Feb. 24-Mar. 10: *Paintings by George A. Perrett*.

ANDOVER, MASS.
Addison Gallery Feb. 16-Mar. 19: *"Objects without Subjects"; U. S. Railroads*.

ATLANTA, GA.
High Museum of Art Feb. 16-28: *Southern States Art League*.

BALTIMORE, MD.
Walters Art Gallery To Mar. 1: *Classical Bronze Sculpture*.

BOSTON, MASS.
Fine Arts Theatre To Feb. 28: *Works of Henry Bahm*.
Guild of Boston Artists To Feb. 24: *Sculpture Exhibition*; Feb. 26-Mar. 10: *Watercolors by William Jewell*.
Institute of Modern Art To Feb. 25: *Works of Marc Chagall and Sou-tine*.
Boris Mirski Art Gallery To Feb. 25: *Modern Mexicans*.
Robert C. Vose Gallery To Mar. 3: *19th Century British Artists*.

BUFFALO, N. Y.
Albright Art Gallery To Feb. 18: *Cleveland Watercolors*; To Feb. 28: *Buffalo Society of Artists*.

CAMBRIDGE, MASS.
Fogg Museum Feb.: *Whistler*.

CHICAGO, ILL.
Art Institute To Mar. 12: *Prints by Leopoldo Mendez*; To Mar. 19: *Naval Aviation Training Cartoons*.
Pokrass Gallery To Mar. 11: *Works of Robert Von Neumann*.

CINCINNATI, OHIO
Art Museum To Feb. 18: *French Paintings of 20th Century*; To Feb. 25: *Work of Helenrose Reis and Grace Denier*; To Feb. 27: *Variety in Abstraction*.
Taft Museum Feb. 24-Mar. 25: *Woman's Art Club Annual Exhibition*.

CLEARWATER, FLA.
Clearwater Art Museum Feb. 12-Mar. 3: *Artist Member Exhibition*.

DALLAS, TEX.
Museum of Fine Arts To Feb. 20: *Contemporary American Painting*; To Mar. 21: *Lithographs by Charles Allen*; *Paintings by Frank Sexton*; To Mar. 9: *Paintings by Clyde Clack*; Feb. 25-Mar. 20: *Drawings by E. G. Eisenlohr*; *Dallas Owned Art*.

DAYTON, OHIO
Municipal Art Gallery To Feb. 26: *What Is Modern Painting?*

DAYTON, OHIO
Dayton Art Institute Feb.: *Commercial Art Exhibition*; *Paintings by Charles Demuth*.

DENVER, COLO.
Denver Art Museum To Mar. 4: *Art of the African Negro*.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts To Feb. 28: *Annual Exhibition of Cumberland Valley Artists*.

HOUSTON, TEX.
Museum of Fine Arts Feb. 25-Mar. 11: *Annual Exhibition of Houston Artists*.

INDIANAPOLIS, IND.
John Herron Art Institute To Mar. 18: *Old Master Etchings and Engravings*; 17th to 19th Century Portraits.

KANSAS CITY, MO.
William Rockhill Nelson Gallery Feb.: *Ceramics of the Occident and Orient*.

LOS ANGELES, CALIF.
Los Angeles County Museum To Feb. 28: *Painters' and Sculptors' Club*; *Paintings by S. MacDonald-Wright*; To Apr. 15: *American Drawings*.

LOUISVILLE, KY.
Speed Memorial Museum To Feb. 25: *Van Gogh*; *Modern Masterpieces*.

MANCHESTER, N. H.
Currier Gallery of Art Feb.: *Posters*; *Glass*; *National Association of Women Artists, Prints and Drawings*.

MASSILLON, OHIO
Massillon Museum To Feb. 25: *Ohio Watercolor Society Annual Exhibition*.

MILLS COLLEGE, CALIF.
Mills College Art Gallery Feb. 21-Mar. 16: *Andrew Wyeth and Raymond Puccinelli*.

MILWAUKEE, WISC.
Milwaukee Art Institute To Mar. 14: *Modern Drawings*.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts To Feb. 24: *Art of 18th Century France*; Feb. 10-Mar. 10: *Portrait Engravings*.

Walker Art Center To Feb. 20: *Works of LeCorbusier*.

NEWARK, N. J.
Artists of Today To Feb. 24: *Works of Ruth Starr Rose*; Feb. 26-Mar. 10: *Paintings by Gus Mager*.

NEW HAVEN, CONN.
Yale Gallery of Fine Arts To Feb. 18: *Paintings by Cezanne*; *French Prints and Drawings*; Feb. 25-Mar. 25: *Works of Duchamps-Villon*.

NORFOLK, VA.
Norfolk Museum of Arts and Sciences To Feb. 25: *Irene Leache Memorial: Group Exhibition of Black and Whites*.

OKLAHOMA CITY, OKLA.
University of Oklahoma. Museum of Art To Feb. 28: *Paintings by Professor Leonard Good*.
Oklahoma Art Center Feb. 20-Mar. 3: *Paintings by Eugene Brown*; *Prints by Gene Kloss*.

PASADENA, CALIF.
Pasadena Art Institute To Feb. 25: *Paintings by Frank A. Brown*.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts To Feb. 25: *Annual Exhibition of Painting and Sculpture*.
Art Alliance To Mar. 11: *Pastels by Darrel Austin*; Feb. 20-Mar. 11: *Cartoons by Arthur Szyk*; Feb. 20-Mar. 18: *Paintings by Moise Kislting*; Feb. 16-Mar. 15: *Water-colors and Paintings by Augusta H. Peoples*.
The Print Club From Feb. 16: *Annual Exhibition*.

PITTSBURGH, PA.
Carnegie Institute To Mar. 4: *Portrait of America, Pepsi-Cola Competition*; From Feb. 15: *Annual Exhibition of Paintings, Sculpture, Graphic Art and Crafts*.

PITTSFIELD, MASS.
Berkshire Museum To Feb. 25: *Modern Dutch Art*.

PORTLAND, ORE.
Portland Art Museum To Feb. 28: *American Negro Exhibition*.

PROVIDENCE, R. I.
Rhode Island School of Design To Feb. 18: *"Old and New England"*.

ST. LOUIS, MO.
City Art Museum To Feb. 30: *Romantic Painting in America*; *Work by Artist's Guild of St. Louis*; To Mar. 12: *Annual American Exhibition*; Feb. 15-Mar. 15: *Animals in Prints*.

ST. PAUL, MINN.
St. Paul Gallery and School of Art To Feb. 20: *Contemporary American Watercolors*; To Feb. 26: *New Directions in Gravure*; Feb. 22-Mar. 14: *South American Lithographs*.

SACRAMENTO, CALIF.
Crocker Art Gallery To Feb. 25: *Portraits by Alfred Jonniaux*; To Feb. 26: *Modern Masters*.

SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor To Feb. 25: *Art for the Home Front*; *Group Exhibition*; To Feb. 28: *Watercolor Group*; Feb.: *Bronzes by Theodore Riviere*; *Arthur Putnam*; *The Art of Greece*.
M. H. De Young Memorial Museum Feb.: *Works of Joseph Levin*; *Lithographs and Etchings by Stoe Wengeroth and John Taylor Arms*; *Annual Exhibition of Chinatown Artists Club*; *"Emperor Norton"*.
Pent House Gallery Feb.: *Contemporary California Artists*.

San Francisco Museum of Art To Feb. 25: *Annual Drawing and Print Exhibition*; Feb. 21-Mar. 18: *Paintings by Victor Arnautoff*; *Karl Baumann*; *Antonio Gattorno*; *Contemporary Ethiopian Painting*.

SPRINGFIELD, MASS.
Springfield Museum of Fine Arts To Feb. 25: *Springfield Art League*.

Connecticut Watercolor Society
Sculpture by Mitzi Solomon.
George Walter Vincent Smith Art Gallery To Feb. 25: *Paintings by Umberto Romano*; *Bird Prints by Gould*.

SPRINGFIELD, MO.
Springfield Art Museum To Feb. 28: *Sculpture by J. K. Haliberton*; *Watercolors by Julius Delbos*.

SYRACUSE, N. Y.
Syracuse Museum of Fine Arts To Feb. 28: *Paintings by Charles Burchfield*.

TERRE HAUTE, IND.
Swope Art Gallery To Mar. 8: *Por-teries and Porcelains*.

TULSA, OKLA.
Philbrook Art Center To Mar. 1: *Contemporary Art*; *Paintings by Emil Bistram*; *Work of American Indians*; *Sculpture by Margaret Reese*.

UTICA, N. Y.
Munson-Williams-Proctor Institute To Feb. 27: *Art of Australian American Color Print Society*.

WASHINGTON, D. C.
National Gallery, Smithsonian Institution To Feb. 25: *Modern Cuban Painters*; To Mar. 11: *Drypoint by Gene Kloss*.
David Porter Gallery Feb.: *A Painting Prophecy, 1950*.
Whyte Gallery To Feb. 28: *Sculpture by John Road*.

WEST PALM BEACH, FLA.
Norton Gallery and School of Art To Feb. 25: *Group Exhibition*; *Wood Block Color Prints*.

WILLIAMSTOWN, MASS.
Lawrence Art Museum Feb. 11-Mar. 15: *Paintings by Marlin Hartley*.

WINTER PARK, FLA.
Morse Gallery of Art Feb.: *Paintings from Metropolitan Collection*.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) To Mar. 3: *Paintings by Benjamin Kopman*.
N. M. Acquavella (38E57) Feb.: *Old Masters*.
H. V. Allison & Co. (32E57) Feb.: *Etchings*.
American-British Art Center (44W 56) To Mar. 3: *Paintings by Everett Shinn*.
Argent Galleries (42W57) Feb. 19-Mar. 3: *Paintings and Drawings by Donna Miller and La Vera Pohl*.
Artist Associates (138W15) Feb. 19-Mar. 10: *Watercolors by Nova*.
Art of This Century (30W57) To Mar. 3: *Sculpture by Giacometti*; *Bottles by Vail*.
Associated American Artists (711 Fifth at 56) To Mar. 3: *Paintings by Henry Botkin*.
Babcock Gallery (38E57) To Mar. 10: *Gouaches by Sol Wilson*.
Barzansky Galleries (664 Madison at 61) Feb.: *Canessa*.
Bisnon Gallery (32E57) To Mar. 3: *Paintings by Matoušek*.
Bonestell Gallery (18E57) To Mar. 3: *Paintings by Le Clair and La Palme*.
Mortimer Brandt Gallery (15E57) To Mar. 3: *Watercolors by Dwight Marfield*; Feb. 19-Mar. 10: *Dante*.
Brooklyn Museum (Eastern Parkway) To Feb. 25: *Paintings by Jose Maria Velasco*.
Brunner Gallery (110E58) Feb.: *Old Masters*.
Buchholz Gallery (32E57) To Feb. 24: *Recent Sculptures*; Feb. 27-Mar. 17: *Picasso Collection of Mrs. Gallery*.
Carroll Carstairs (11E57) Feb.: *Modern French Prints*.
Chapellier Gallery (48E57) Feb.: *American and European Old Masters*.
Contemporary Arts, Inc. (106E57) To Mar. 2: *The Sponsored Group*.
Downtown Gallery (43E51) To Mar. 3: *Sculpture by George L. K. Morris*.
Durand-Ruel (12E57) To Feb. 28: *Lautrec at 16*.
Duveen Brothers (720 Fifth) Feb.: *Old Masters*.
8th Street Gallery (33W8) Feb. 19-Mar. 5: *Paintings by William Fisher*.
Feigl Gallery (601 Madison at 58) To Feb. 28: *Modern Paintings*.
Ferargil (63E57) Feb.: *Early American Paintings*.
460 Park Avenue Gallery (460 Park at 57) Feb.: *Contemporary American Portraits*.

Frick Collection (1E70) Feb.: *Permanent Collection*.
Galerie St. Etienne (46W57) To Feb. 28: *Eugen Spiro*.
Grand Central Art Galleries (15 Vanderbilt) To Feb. 24: *American Society of Miniature Painters*; To Mar. 3: *Contemporary Portraits*.
Arthur H. Harlow (42E57) Feb.: *Bembrand, Etchings and Drawings*.
International Print Society (38W 57) To Feb. 24: *Silk Screen Print Exhibition*; Feb. 26-Mar. 17: *Paintings and Prints by Henry Mark*.
Kennedy & Co. (785 Fifth at 60) Feb.: *The Life of George Washington in Paintings and Prints*; To Mar. 3: *Drawings by Howard Cook*.
Kleemann Galleries (65E57) Feb.: *Watercolors by Werner Dreves*.
Knodler & Co. (14E57) To Feb. 24: *Dutch Masters of the 17th Century*.
Kraushaar Galleries (32E57) To Mar. 3: *Paintings by Andree Ruel*.
Mortimer Levitt Gallery (16W57) To Feb. 28: *Paintings by Everett Spruce*.
John Levy Gallery (11E57) Feb.: *Old Masters*.
Julien Levy Gallery (42E57) To Feb. 28: *Early Paintings from the Gallery Group*; *Italian Drawings*.
Lilienfeld Galleries (21E57) To Mar. 3: *Paintings by Eugenie Maron*.
Macbeth Gallery (11E57) Feb. 19-Mar. 10: *Paintings by Maurice Becker*.
Marque Gallery (16W57) To Mar. 3: *Sculpture by Mocharnuk*.
Pierre Matisse (41E57) To Feb. 24: *Joan Miro*.
Metropolitan Museum of Art (Fifth at 82) Feb.: *William Mount and His Circle*; 16th Century French Prints; *Greek Painting*.
Midtown Galleries (605 Madison) Feb.: *13th Annual Exhibition*.
Mich Galleries (108W57) Feb. 19-Mar. 10: *Watercolors by Eliot O'Hara*.
Modern Art Studio (637 Madison at 59) Feb. 19-Mar. 10: *Etchings by Ralph Fabri*.
Morton Galleries (222W59) To Feb. 24: *Watercolors by Emil Holz-hawer*; Feb. 26-Mar. 10: *Group Exhibition*.
Museum of Modern Art (11W53) Feb.: *The Lesson of War Housing*; *"Power in the Pacific"*.
Museum of Non-Objective Painting (24E54) Feb.: *New Loan Exhibition*.

Newhouse Galleries (15E57) Feb.: *European and American Masters*.
Harry Shaw Newman Gallery (64 Print Shop) (150 Lexington at 30) Feb.: *Paintings by John F. Kensel*.
Arthur U. Newton Gallery (11E57) To Feb. 24: *Portraits by Sudduth Goff*.
New York Historical Society (170 Central Park West at 77) Feb.: *"G. I. Joe in Seven Wars"*.
Nierendorf Gallery (53E57) To Mar. 3: *Paintings by Julio de Diego*.
Niveau Gallery (63E57) Feb.: *French Masters*.
Norlitz Gallery (59W56) Feb. 19-Mar. 3: *Group Exhibition*; *Paintings by George Greene*.
Passedoit Gallery (121E57) To Feb. 24: *Paintings by Eugene Paul Pommers*; To Mar. 10: *Paintings by Ozenfant*.
Pen & Brush Club (16E10) To Mar. 1: *Group Exhibition of Black and Whites*.
Perls Gallery (32E58) To Mar. 3: *Modern French Paintings*.
Pinacotheca (20W58) To Mar. 3: *Dan Harris*.
Rehn Gallery (683 Fifth at 54) Feb. 19-Mar. 9: *Paintings by Roscoe Hartman*.
RoKo Gallery (51 Greenwich Ave.) To Mar. 5: *Paintings by John Anderson*.
Paul Rosenberg (16E57) To Mar. 3: *Paintings by Max Weber*.
Bertha Schaefer Gallery (32E57) To Mar. 10: *Landscapes and Seascapes in Modern Painting*.
Schaeffer Galleries (61E57) Feb.: *Old Masters*.
Schneider-Gabriel Galleries (69E57) Feb.: *Old Masters*.
Schultheis Art Galleries (15 Madison Lane) Feb.: *Old Masters*.
Seligmann Galleries (5E57) Feb.: *Old Masters*.
E. & A. Silberman (32E57) Feb.: *Old Masters*.
67 Gallery (67E57) Feb.: *"Space"*.
Studio Guild (130W57) To Feb. 24: *Paintings by Anne T. Carrigan and Mary F. Passalunghi*.
Valentine Gallery (55E57) To Feb. 17: *Elisheusius*; Feb. 19-Mar. 3: *American and European Paintings*.
Weyhe Gallery (794 Lexington at 61) To Mar. 3: *Paintings by Edward John Stevens*.
Wildenstein & Co. (19E64) Feb.: *Old Masters*.
Willard Gallery (32E57) To Feb. 24: *Paintings by Morris Graves*.
Howard Young Gallery (1E57) Feb.: *Old Masters*.

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Returning to America, his first work in the decorative arts was with Elsie de Wolfe. He was always interested in easel painting. His work was exhibited in one-man shows at the Ferargil Gallery, Kleemann, Valentine, Contemporary Arts and other galleries.

He is represented in the permanent collection of the Museum of Modern Art, Whitney Museum, Newark (N. J.) Museum, etc., and in many important private collections such as Greta Garbo, James N. Rosenberg, Gordon Washburn and others.

Lebduska is known as the American Rousseau. His imaginative landscapes with their unique pattern and design, are embellished with animal subjects. His palette is a simple one—seeking after permanency. He has always believed that the "Finest" of artists' materials must be employed to insure his work for posterity to enjoy.

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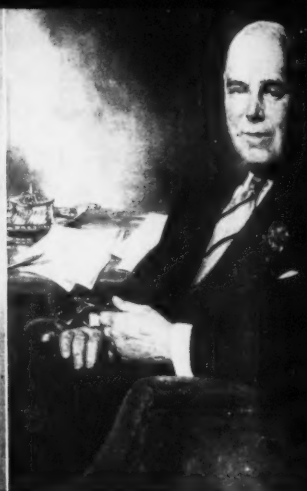
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ERIK HAUPT
IRWIN HOFFMAN
CHARLES HOPKINSON
AMY JONES
JOHN KOCH
BARNARD LINTOTT
LUIGI LUCIONI
GRETA MATSON
JAMES McBEY
RAYMOND P. R. NEILSON
IVAN OLINSKY
ROBERT PHILIPP
LEOPOLD SEYFFERT
JEAN SPENCER
CORDON STEVENSON
BYRON THOMAS
PAUL TREBILCOCK
FREDERICK E. WALLACE
JERE WICKWIRE
FREDERICK W. WRIGHT
HENRIETTE WYETH

JOHN YOUNG-HUNTER

50 PORTRAITS BY REPRESENTATIVE
AMERICAN PAINTERS ON VIEW

Complete Information on Portraits from Photographs

10:00 to 5:30 Except Sunday



